

UC-NRLF



C 2 677 863

LIBRARY  
OF  
UNIVERSITY OF CALIFORNIA  
GIFT OF

*John Ward Skinsion*

*Sept. 1877*

*1878*

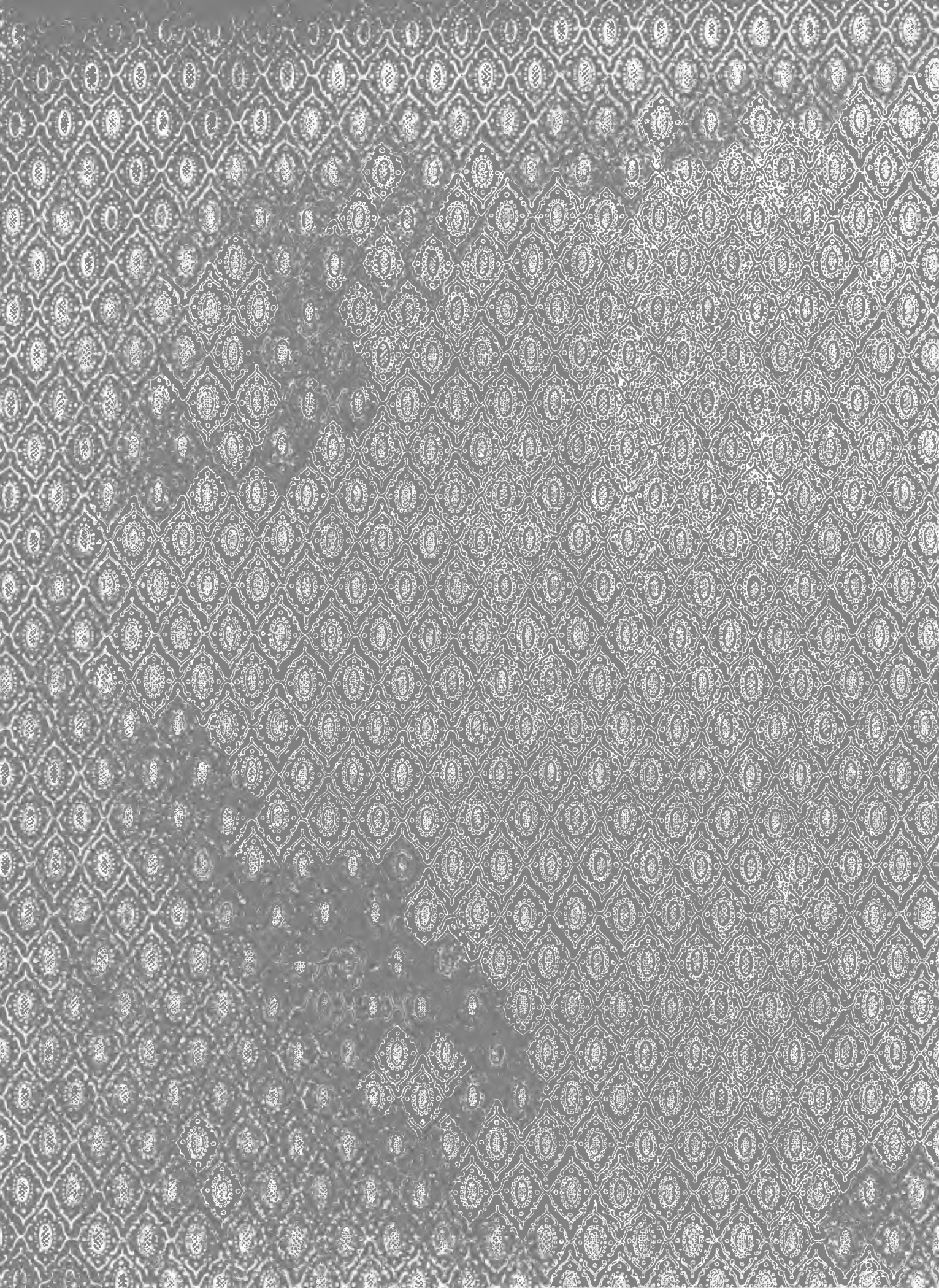
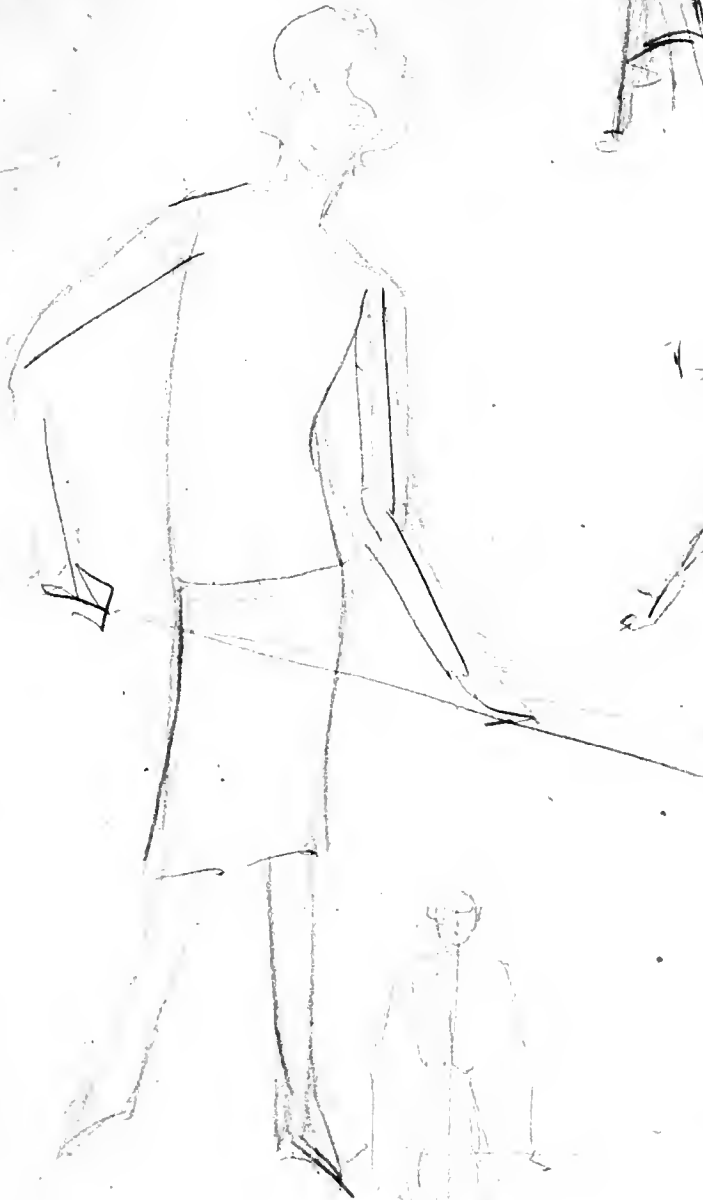




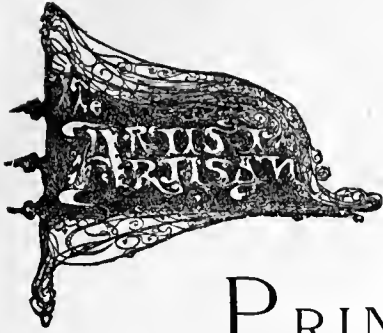




FIGURE DRAWING



Digitized by the Internet Archive  
in 2008 with funding from  
Microsoft Corporation



# PRINCIPLES & METHODS

IN

# VITAL-ART EDUCATION

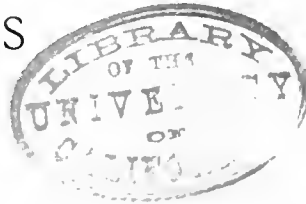
---

ILLUSTRATED SUGGESTIONS

TO

ART STUDENTS & TEACHERS

---



BY PRINCIPAL JOHN WARD STIMSON

of the N. Y. Inst. for Artist-Artisans

140 WEST 23D ST., N. Y. C.

---

[5th. Edition]



N 87  
S. 73

65



140 WEST 23D STREET, NEW YORK.

67578

## AUTHOR'S PREFACE.

---

These few leaves or Summaries of Thought are the quintessence of a lifetime of earnest and conscientious study, wide travel, and long, practical experience in professional teaching and superintendence over many departments of applied Art.

It is the OUTLINE of a Conviction—or Inspiration—drawn therefrom, and based upon the widest and sincerest scientific generalization attained. Its suggestions, implications, conclusions must be left to posterity and to Providence—but the record of their already far-reaching helpfulness and upbuilding among sincere thinkers and workers, by whom they are digested and applied, is a private treasure which time only sanctifies.

They are intentionally left in the condensed, suggestive form of Class-room and Lecture Synopsis, that they may the more broadly reach, incisively stimulate and effectively unite general research into that stupendous FACT of DIVINE BEAUTY, so persistent and pervasive a Presence and a Power, a Reality and a Revelation, around us! And that they may show to the mind that Vitalizing SPIRIT is more essential than its varying forms; and eternal PRINCIPLES more pregnant and precious than their infinite examples. It desires to supplement, not supplant, all sincere preceding work, and to enhance and illuminate the otherwise too frequently chaotic collections of illustrations in museums and libraries, to which, with those of nature, we are gratefully indebted.

JOHN WARD STIMSON.

*"One thing have I asked of THE LORD that will I seek after:  
To behold THE BEAUTY of THE LORD and to inquire in His Temple."*

*"The BEAUTY of THE LORD be upon us—The work of our HANDS Establish THOU it."*

*"They shall SEE to whom no tidings of Him came,  
And they who have not heard shall UNDERSTAND."*

*"THOU fillest the immensity of space with THY PRESENCE."*

—(BIBLE.)

*"These MOTIONS, everywhere in Nature, must surely be THE CIRCULATIONS OF GOD."*

—(H. D. THOREAU)

---

---

## INTRODUCTION.

BEAUTY is a very different thing from ART, or even from Individuality and Character in Art.

All creative fashioning is "Art" (either in the lower or higher significance of the word), and that construction or combination of forms, colors, sounds, dramatic actions, etc., which conveys to other spirits a conception of an artist's imagination, may easily convey his "individuality" (so that we recognize him in his work) or may so admirably express the organic social conditions (from which he and his work comes) as to give great "character" to his art, yet without really giving BEAUTY.

Thus a Chinese monster in bronze, a grotesque Japanese dragon, an Aztec idol, a Polynesian war club may be crowded with artistic individuality, and even with the significant character of the age or civilization producing it, without at all producing BEAUTY. So The Divine Artist of nature has designed (with quite equal "Art" skill, but not at all similar intentions toward Beauty), both the loathsome toad and the exquisite humming-bird. Indeed the former seems to contrast and set off the latter.

If we remember one all-important revelation of the science of this century, viz., that "all visible substances are composed of separate atoms, which never touch each other, but are held in variable relations (numeric, quantitative, qualitative, distributive) by a Spiritual Force which is ever the same (though differently named in different manifestations), and that It reveals to the mind and heart of man Its own intellectual and emotional character by means of these very "relations of atoms,"" we see that the all-important service of a true art teacher is not to make mere technical experts in technical recipes and for external mimicries, nor to make foreign mannerists of students to speculate in fads, poses, fashions; but rather to free students souls from this very slavery and degradation by revealing to them those wonderful internal and Spiritual "Relations" which constitute BEAUTY above mere "Art" alone. In short, to stimulate their own creative imaginations to see and re-express for themselves and their country the vital secrets of Essential Beauty in bird-of-paradise or lily-of-the-valley over essential ugliness in dragon and toad. These principles and laws are universal and just as present and important for America as for Europe, and of course they are more appropriately and organically expressed in each country, in direct connection with that country's own climatic and social conditions.

Thus BEAUTY in Japan has ever the delightful subordinate flavor of the Japanese life. And BEAUTY in Greece had similarly the flavor of Greek taste and qualifying local sentiment, without destroying the cosmic overruling laws perceived. Ugliness also can have its own conditions and be qualified by local color, as ugliness Greek or ugliness Roman, etc.

Never was there a greater mistake than that either beauty or ugliness is "skin deep," or that "there is no disputing about taste." The elements and principles that constitute both beauty and good taste are eternal and universal, in spite of those lighter and superficial qualifications that give them individual or national "flavor," just as we detect the divine beauty of any noble woman (which calls for universal admiration), even when it is allied with racial traits proclaiming her Greek, Italian, French or other.

It is of supreme importance that these supreme PRINCIPLES be known and vitally assimilated by every nation, that each may keep free and characteristic while obeying universal law. We readily recognize the pregnancy of this truth in other departments of education than our art education.

Thus the education of our youth in scientific or political or moral lines of public service is not conducted (by the best instructors) in such a way as to make them merely "technically expert," or mere mimics of foreign situations, but rather in such basic principles of science, statesmanship or morals, as to enable students freely and forcibly to meet every new problem therein, for themselves and for their business or country.

So our West Point cadet or Naval Academy aspirant would not be crammed with technical data as to Caesar's camp kits, Napoleon's accoutrements, or even the naval architecture of Nelson (as though such implements or incidents were ever to be duplicated), but rather grounded in those military and naval Principles by which—under wholly different conditions of climate, country and equipment—similar results might yet be obtained, and thus be created a wholly new Washington, Grant, Lee, Farragut, etc. Nothing is more evident than that to obtain such vital independence and personal power for our national art as for our national science, economics, ethics, etc., we must abandon the shallow, servile or mechanical methods, leaders and schools, (however pompous) which have so long betrayed American genius for foreign mimicries, fads and affectations, and begin, at once, along newer and more vital lines, with deeper, broader, more vitaly inspiring leadership to study, assimilate and readapt (to our own nationality), those secret but Sublime Laws and Universal Esthetic Principles which constitute forever the subtle charm in the art of nature and history, yet which forever allow for the local flavor of soil and climate, with individual and social conditions,



# SUBJECTS OF STUDY.



- 1st SPiRiT of Nature - (IN WHICH SHE ACTS.)
- 2d Principles of Nature ( " " MANIFESTS.)
- 3d Laws of Nature - (BY " " LIMITS HER AESTHETIC ACTION.)
- 4th Methods of Nature ( " " EMPLOYS IN HER " " )

AS

ORIGINALITY. INDIVIDUALITY. Freshness-in-Familiarity. Simplicity-in-Complexity. Variety in Equipoise and Unity. Spirituality, Ideality, Poetry. Mystery, Suggestiveness, Promise. Aspiration. Inspiration, Self-Revelation. Vitality, Energy, Daring, Sublimity. Restfulness, Stability, Serenity, Self-Respect. Care, Temperance, Freedom-Wise. Patience, Endurance, Ruggedness, Discipline. Truth, Frankness, Openness. Scope, Universality, Generosity, Richness. Fullness, Completeness, Finish. Taste, Refinement, Purity. Delicacy, Grace, Charm. Joy, Play, Sparkle, Brilliancy. Felicity, Facility, Fertility, Variety. Immortality, Goodwill, Furtherance. Sympathy, Beauty, Perfection.	PER-CEPTION. IN-SIGHT. Purpose, Forethought, Plan Arrangement. Conservation, Transmission, Progression. Unity, Order, Regularity. Equality, Equipoise or Balance. Dominance, Subordination, Co-ordination. Selection, Rejection, Control. Emphasis, Proportion, Symmetry. Gradation, Crescendo, Cadence. Harmony, Co-operation, Accommodation. Discretion, Propriety, Fittness. Consistency. Adaptation. Conformity. Flexibility. Congruity. Sensitiveness. Reasonableness, Naturalness, Wholesomeness. Wisdom, Utility, Efficiency, Economy. Sincerity, Genuineness, Honesty. Clarity, Decision, Definiteness. Embellishment, Fascination. Fruition, Achievement. Sustained Pleasure.	LIMITATION AND CONDITION in SPACE, TIME, SEQUENCE. Length. Breadth. Thickness. Im- Pulsion. Re- Pulsion. Opposition. Directness. Straight. Oblique. Rectangular. Parallel. Curved. Undulate. Circular. Cylindric. Conic. Ovate. Elliptical. Parabolic. Hyperbolic. Spiral. Tangential. Radial, etc. Tension. Angularity. Repetition. Continuity. Extension. Progression. Procession. Revolution. Evolution. Expansion. Dispersion. Contrast. Repetition. Continuity. Extension. Progression. Procession. Revolution. Evolution. Expansion. Dispersion. Competition. Continuity. Extension. Progression. Procession. Revolution. Evolution. Expansion. Dispersion. Equilibrium. Extension. Progression. Procession. Revolution. Evolution. Expansion. Dispersion. Co-operation. Progression. Procession. Revolution. Evolution. Expansion. Dispersion. Co-ordination. Procession. Revolution. Evolution. Expansion. Dispersion. Organization. Revolution. Evolution. Expansion. Dispersion. Growth. Evolution. Expansion. Dispersion. Persistence. Expansion. Dispersion. Reproduction. Dispersion. Reconstruct'u	FORMULÆ.—FORM. Structure—Function. System—Skill. RELATION.—SCALE-RATIO. Numeric. Quantitative. Metric, Geometric. Distributive. Formal. Dynamic. Structural. Functional. Vital. Intellectual. Emotional.

## 5th Spirit of History. ITS LIMITATIONS. METHODS AND STYLES. CHARACTER.

AS	LIMITATIONS.	METHODS AND STYLES.	CHARACTER.
	Repetition. Parallelism. Series { Lineal. Plane. Reflection. Contrast. Alternation. Counterchange. Juncture. Overlapping. Interlacing. Linking, Looping. Cabeling. Strapping. Interpenetration. Fusion, etc.	Mechanicalizing. Conventionalizing. Literalizing. Individualizing. Generalizing. Symbolizing. Idealizing. Trans- { -scribing. -lating. -muting.	
	" MEDIA.		
	" SUGGESTIVENESS.		

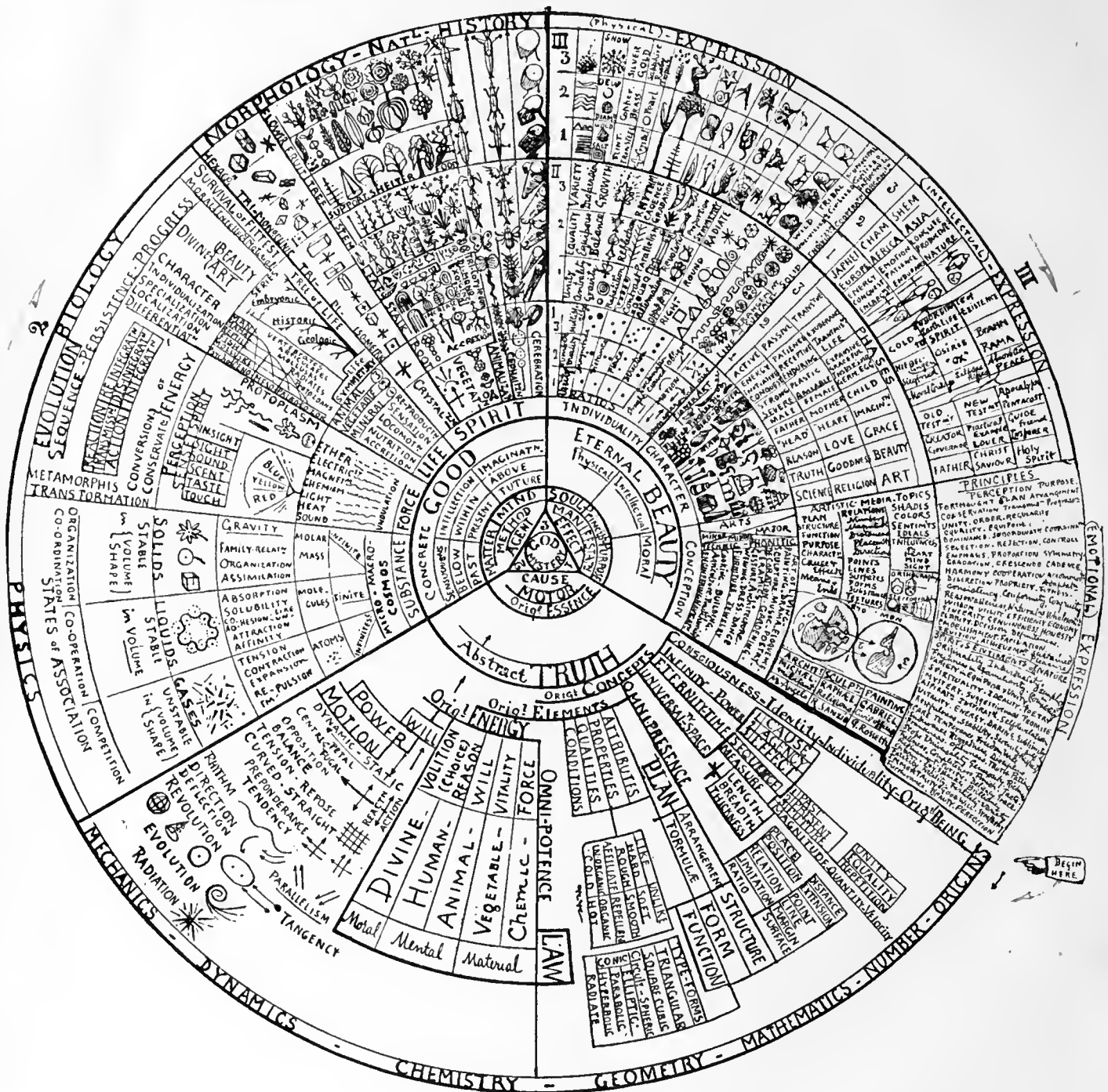
## 6th Spirit of the Present. ITS LIMITATIONS, METHODS, STYLES, CHARACTER.

AS	LIMITATIONS.	METHODS.	STYLES.	CHARACTER.
	" MEDIA.			
	" SUGGESTIVENESS.			

## 7th Spirit of Special Technical Media. CHARACTER. LIMITATIONS. PROCESSES.

AS	LIMITATIONS.	PROCESSES.
	SUGGESTIVENESS—	
	LAWS OF LIGHT AND COLOR.	
	LIMITATIONS—OPTICAL.	

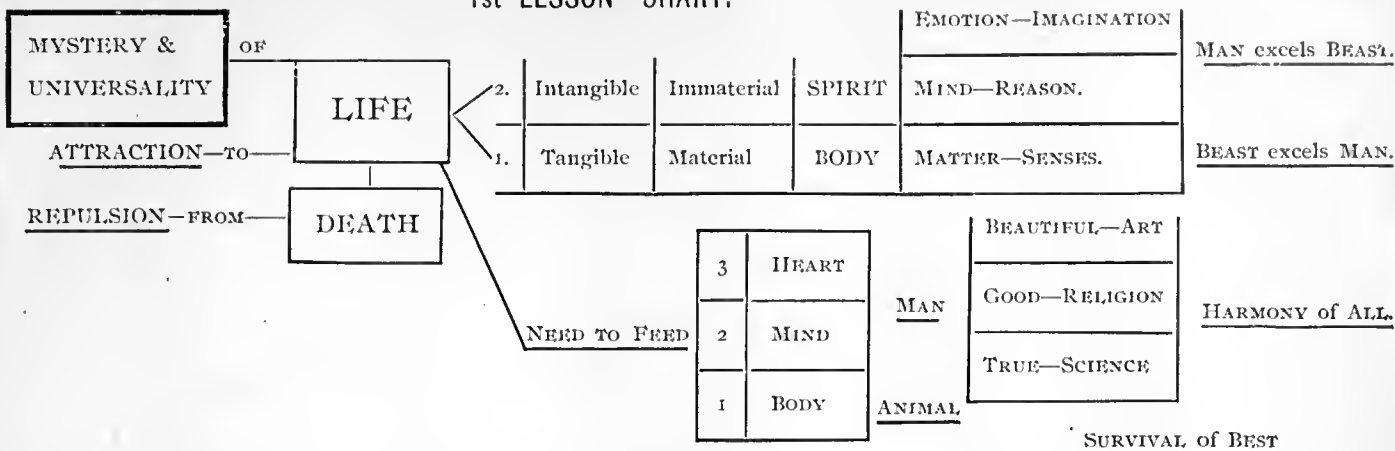
# EVOLUTION IN ART.



## Nature's Triune Manifestation.

- 1ST. ABSTRACT TRUTH in Spiritual Ideals, Relations and Volitions.
- 2ND. CONCRETE GOOD in progressive, transitional, material Embodiments.
- 3RD. ETERNAL BEAUTY in Perfected Purposes and Revealed Vital Principles.

# 1st LESSON—CHART.



SHOW--That everywhere about us is LIFE. Its MYSTERY and UNIVERSALITY invite to study.

By terrestrial limitation Man is unable to know ALL, but entitled to know and use ALL HE CAN.

Hence the student should approach the subject with both MODESTY and COURAGE, and retain both these and MYSTERY as elements of artistic charm. The SOUL of MAN reflecting and responding to the SOUL of NATURE.

LIFE is the main source of interest—in ourselves and our work.

Distinguish between Quantity of LIFE (which generally decides its PASSING INTEREST and INDIVIDUALITY) and Quality " " " " " " " " PERMANENT INTEREST and BEAUTY.

We are irresistibly drawn to and fascinated by LIFE—in Man and his Works.

" " " repelled from its opposite—DEATH—" " " "

Our ART, then, must pre-eminently possess the quality of LIFE—genuine, organic, individual, interesting (not sterile, imitative, mechanical, perfunctory),

And " be refined and ennobled by " " BEAUTY—(which comes from assimilated PRINCIPLES).

SHOW.—The fact that, scientifically, nothing comes from NOTHING—something always from Something.

That we can therefore logically reason back from MIND and HEART (INTELLECT and EMOTION) in MAN to " " " " " " " " GOD.

That (in our ignorance of what matter is) there may be an analogous BODY—perhaps found in Nature or Cosmos ("There is," says Holy Writ, "a terrestrial and a celestial " —the glory different.")

That Life about us can be divided into—

1. The tangible; material, physical BODY— (which we touch, handle and weigh.)
2. " intangible, immaterial, spiritual SOUL— { " we cannot " " nor " but " " can appreciate spiritually " " " assimilate and reflect in work. }

That SOUL communicates with SOUL, through SENSES of { SIGHT, HEARING, SCENT, TASTE, TOUCH. } Whose bodily organs convey impressions from the outer world by means of vibrations or communicated FORCE.

The SOUL receives and judges upon the motion, measure, intensity, arrangement and significance of these IMPRESSIONS. (As a blind musician " " " " " " " " of another's harp.)

That a variety of agreeable or disagreeable (physical, intellectual and emotional) IMPRESSIONS are thus transmitted.

Such as { harmony " discord, gentleness " harshness, sweetness " pungency, } etc.

That beauty, delight, good judgment, good taste, etc., may be conveyed through all the senses, but the highest sense is SIGHT—the one man is last willing to lose. By it is established the one UNIVERSAL LANGUAGE, which in optical art makes all nations akin, and all mutually intelligible. Japanese, Italian, French, German or English understanding each other's art language when utterly incapable of comprehending each other's linguistics.

The ARTIST is the SOUL which manifests Beauty by any of these senses. But the highest artist is he who works in the highest ways through the highest senses.

SHOW—That in mere power of organs the animals far excel man— { The hawk outsees Michael Angelo, } { The hare outhears Beethoven, etc. }

But in the subtler power of soul perception, behind the senses, man far excels the animals.

The hawk sees—the artist perceives.

The SOUL may be broadly divided into the Intellectual Realm of REASON,

and " EMOTIONAL " " Spiritual FEELINGS and SUSCEPTIBILITIES.

That food and cultivation for these is more important than food for bodily functions, for the first are the main concern of intelligent and spiritual beings, while the latter are the chief concern of the brutes.

That VOLITION is the highest responsibility of free SOULS, by which some choose to pursue special research. Scientifically for the TRUE, ethically for the GOOD, esthetically for the BEAUTIFUL. Though "These Three Agree in ONE."



## LESSON 11.—CHART 2.

### IMITATION.

RELATIVITY.

APPROPRIATENESS TO SPHERE.

### SELECTION.



The "ARTIST" selects A SENSE CHANNEL, }  
 through which to study and to express } BEAUTY  
 IN



<u>TREE OF LIFE.</u>		COSMIC.	NATIONAL.	ARTISTIC.
GERM.	VITAL FORCE.	PLAN.	METHOD.	

3	EMOTIONAL	ASPECTS	AFTER	SCHOOL	SELF	GUIDE
2	INTELLECTUAL		DURING		TEACHER	
1	MATERIAL		BEFORE		NATURE	

“1st, The BLADE. 2d, The EAR. 3d, The FULL CORN.”

SHOW—That as Earth is but a limited part of cosmos, not only is Limitation a part of it and of mind, but a characteristic of human work. That the attitude of the artist must immediately be that of INTERPRETER, not IMITATOR, of NATURE. That as SHE is so transcendently his superior, all his best attainments must be but relative, and that they are best when frankly relative, suggestive merely, and appropriated to conditions. Make clear the impossibility of painting each leaf or grass blade. The beauty of SUGGESTION. How the instant this true attitude is taken, nature gives us all her best—her SPIRIT. The nobility of our SELECTION and INTERPRETATION will decide the nobility of ourselves and work.

SHOW—That of all SEEKERS, the “ART” STUDENT has selected to study the ARTIST—his

									{ REALMS,
									{ IDEALS,
“ “ <u>SEEKING</u> ,	“	ARTIST	“	“	“	“	BEAUTY.		{ CONDITIONS,
									{ RELATIONS, ETC.
“ “ <u>ARTISTS</u> ,	“	OPTICAL,	“	“	“	“	“	“	} through the channel of <u>THE EYE</u> .
						“ express	“		

EMOTIONAL,	3
INTELLECTUAL	2
MATERIAL,	1

SHOW—That BEAUTY will necessarily have a

INTELLECTUAL	2
--------------	---

ASPECT, rising relatively as Life Force evolves and advances to higher expression.

Thus, the grain of the rosewood or mahogany Body to our piano contains such attractive records of the life progress of Nature in its fibres, such clear revelation of her way of working, moving, feeling in early vegetable realm, that we polish it and call it "Beauty-full." Then the interior mechanism of the Piano, its chords, keys and attachments, may be so intelligently formed, measured, arranged, that we perceive the plan, order, proportion, adjustment, and call it "Beautiful" again. Lastly, the musician sits down to it, awakens the chords, pours out through its agency his sentiments and inspiration, and we reach Emotional Beauty.

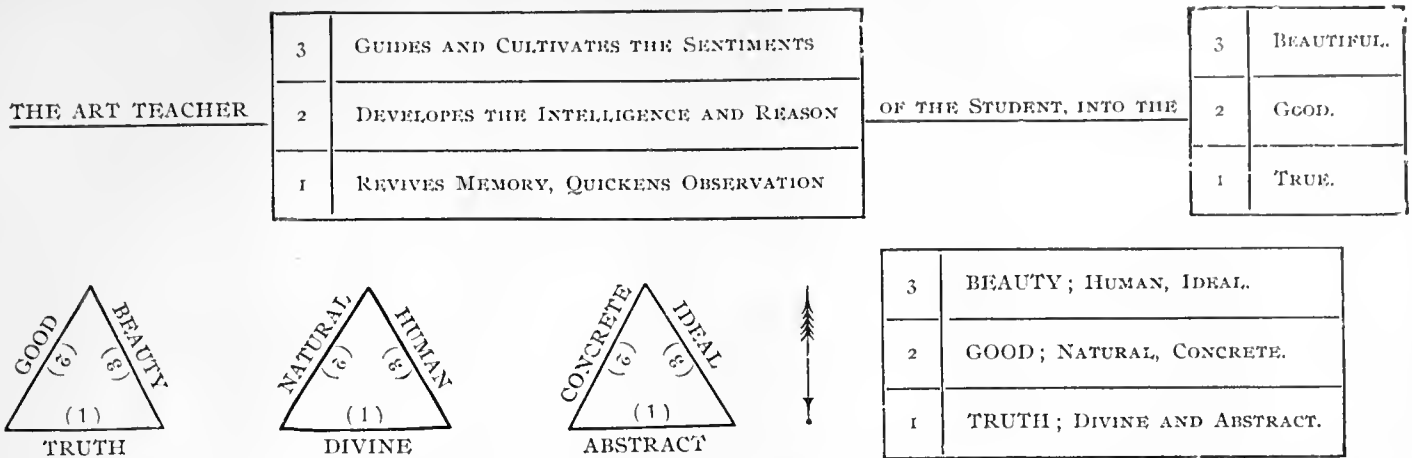
SHOW--That the Material aspects of Beauty are generally acquired by us directly from nature during the long years of childhood before coming to the Art School.

“ “ Intellectual “ “ “ are to be acquired more properly during school from the teacher, who himself has had to be taught them, and so conveys onward the technical traditions, experiments and discoveries of the preceding centuries—in his special profession—and that this is the true service of an art school and art teacher. It is not a studio, nor should the student’s personality be swamped by the teacher’s.

“ “ Emotional “ “ “ should be largely developed by the student's own self, independently, after the art school era, and as in the case of his own affections, aspirations and ideals, should be the free choice of his own will, the expression of his own spontaneous spirit and individuality. Thus, alone, it will have flavor, freshness and revelation.

**FIGURE**--The mystery that, while the minutest germ contains the entire intellectual and emotional formulae which are to express the distinct individuality, sentiment and beauty of every rose, lily, etc., yet there is a carefully observed principle of Order and Sequence in these stages of manifestation, from lower to higher. And this is as true for the race, nation and individual. That, as Christ averred, "the kingdom of heaven (and hence terrestrial civilization) is as a germ planted and springing up by the special steps of--1st, the (supporting or structural) 'BLADE;' then the (carefully distributed and sheltering) 'EAR;' then, at last, 'the FULL CORN,'" so is it with all wholesome life and life work. That optical ART is one of the most interesting of civilization's branches, and has itself many twigs or scions.

### LESSON III.—CHART 3.



SHOW—That the legitimate work of the true Art TEACHER is

- 1st. To Revive the Memory and quicken Observation of the Art Student, so as to secure data and a physical basis in the Student for
- 2d. The development of his or her Intelligence and Reason in Aesthetics, and
- 3d. To Guide and Cultivate his or her finer Sensibilities and Sentiments along the line of the True, the Good and the Beautiful, which are but phases and manifestations of the Same Divine Life.

SHOW—That Abstract Truths are the germs and cause of the Good and the Beautiful, and should be clearly understood and exemplified at the commencement of school work.

That “the things which are seen are temporal, but the things unseen” (yet *perceived*) “are eternal.” Schools, teachers, manifestations, earth herself changes, but Divine Principles never change in essence, though they are infinitely varied in their applications.

That the whole course of Nature is a steady Revelation of Divine Principles, in all phases of life. The germ of every flower, for instance, contains in its infinitesimal bosom an abstract plan from the great creator. His Intelligence, Purpose, and even Sentiment is there hidden, ready to be revealed when the proper chemic principles have been combined with the Aesthetic Principles. The Life will then proceed forward, take up the numeric, metric, formal, and distributive Beanties, together with the peculiar Individuality Character and Poetic Sentiment of every flower or bird.

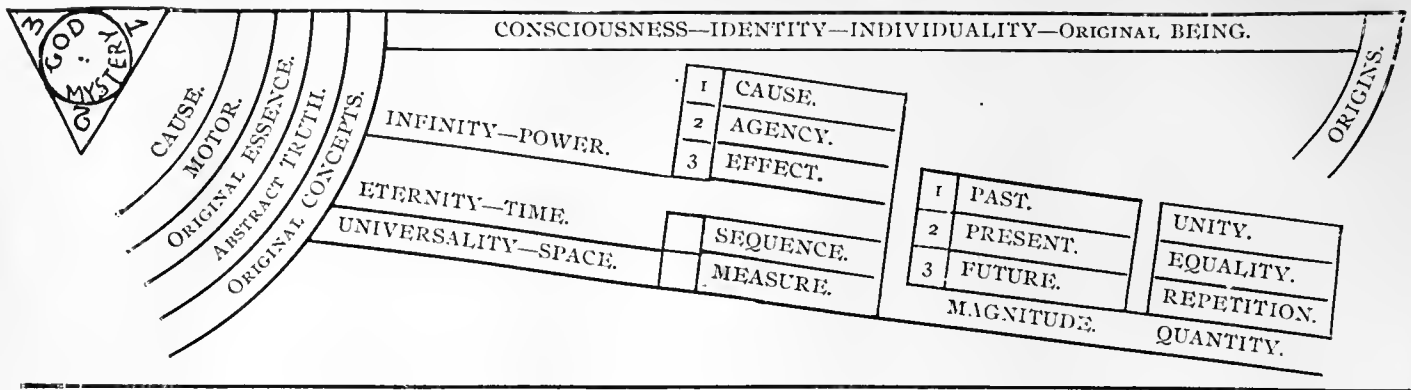
That while the observance of chemic and mechanic principles may conduct forward and distribute force, and life be given alike to wolf or lamb, to evil or good, yet the observance in the Life of Scientific and logical principles, alone constitute Reason— “ “ “ “ “  
 “ Ethic principles “ “ Good— “ “ “ “ “  
 “ Aesthetic principles “ “ Beauty—

SHOW—That the Soul must look within itself for those deep, divine, but abstract Principles of Truth healthfully suggested by divine intuition and inspiration, approved by sound Reason and Logic, recorded as Science, and committed to the care of sensitive Conscience.

That the Soul must look to the wholesome and sheltering provisions of a kind NATURE (as the expression of a mysterious but protective Providence) for Concrete GOOD, and to Ethic Principles in Reason and Conscience for Moral GOOD.

That the Soul looks to the long efforts of Human Nature to discover and embody latent Principles of Beauty revealed in the creative Father's work, for Aesthetic Ideals and Methods, amply demonstrated by His work in Nature, and by man's best work in Historic ART.

#### IV.—SUBJECTS OF STUDY.



SHOW How out of the MYSTERY OF LIFE that surrounds human SPIRIT on its being ushered into terrestrial conditions, probably the first state it recognizes is CONSCIOUSNESS, extending throughout the Body as IDENTITY, and then to Self as INDIVIDUALITY (distinct from others, though related). From this in later years it may rise to consciousness of ORIGINAL BEING and GOD. That thus all art creators and creations are entitled to (and should possess) that supreme quality next to ORGANIC VITALITY, of IDENTITY (throughout itself);

and “ INDIVIDUALITY (in itself, distinct from other workers and work);

and as far as possible ORIGINALITY (to person, time, place, etc.).

SHOW That as the SPIRIT of MAN becomes impressed by POWER, and conscious of Power, and (through the infinity of efforts within and around it) detects (1) CAUSE, (2) AGENCY, (3) EFFECT out of original MOTIVE, so the Artist and his ART must show (1) An original MOTIVE (“motif”) as CAUSE;

(2) The choice of appropriate AGENTS to attain;

(3) Sufficient and satisfactory ÆSTHETIC EFFECTS.

That as the SOUL becomes impressed with TIME conditions in PAST, PRESENT, FUTURE (as distinct from Eternity), and as the GREAT CREATOR works terrestrially by the fundamental Principles of

SELECTION } so these essentials in Volition and Order of Procedure  
and SEQUENCE } must be contained in the works of human Art.

For, as the poet Milton puts it: “There is a Scale of duties, which for the want of studying in the RIGHT ORDER all the world is in confusion.”

SHOW That as every life reveals SPIRIT and MOTIVE, moving out by Order and Selection from the mysterious and abstract LIFE back of NATURE (in the Past) through the concrete but ever transitional forms (of the Present) to some equally wonderful Purpose and Revelation (in the Future), so the Art student should not only search for and acquaint himself with the abstract æsthetic Truths and Motives contained in the Past, but watch and adapt himself to the æsthetic Needs, Conditions and Forms of the Present; and so transmit them to (and even forecast) the marvels of the Future. More than this—for the best growth—he should educate himself according to this Sequence and by these stages or steps of Nature. Obtaining (as every living plant does) the Abstract Realities (that, though invisible at first to sense, are perceptible to In-sight); acquaint himself with the Beauties discoverable in abstract NUMBER, QUANTITY, MAGNITUDE, MOTION, DIRECTION and RELATIONS of the same. The FORMULÆ, TYPE FORMS and FUNCTIONS which are afterwards visibly manifested and embodied in every flower or bird, the better to understand and ultimately express their full significance and character. Each Art Education and Art Creation should, like a building, have its deep though hidden foundation and inner Construction, before its outer or more optically manifest Forms (which are overlaid). The Japanese greatly delight in, and extract great beauty from, these abstract relations of Number and Geometry; and, indeed, in all past Arts and ages they have been held sacred and symbolic. It has resulted that from among them have been selected certain abstract “Type” Forms and “Type” Relations which, to thoughtful and philosophic artists, become pre-eminently wonderful and suggestive as the standards from which all others are derived. (Of these we will give samples later.) Every true work of Art, like a true growth of nature, should manifest in itself, when completed, a combined Power and Beauty resulting from the organic union in itself of Truths that are abstract traditional and preparatory; then others that are concrete but mediate; and finally others that are idealistic, suggestive and spiritual.



## LESSON V.—CHART 5.

SHOW—That man learns to recognize, that if his race and the earth he inhabits were engulfed in some sun vortex, still there would exist throughout heaven the same eternal conditions and properties of NUMBER, QUANTITY, SPACE, POSITION, MOTION and even MATTER—responding to the Spirit's questions, "How many?" "How much?" "How large?" "Where?" "Whence and whither?" with even the added query "What?"; and that, as the Human Spirit is part of UNIVERSAL SPIRIT, its operations—physical, intellectual or emotional (hence æsthetic)—must be conditioned by the above, and take cognizance of them.

That CHAOS or CONFUSION is abhorrent and even painful to the Soul, the wild forest being from earliest days a symbol of horror, and the studded vault of stars shot with irregular meteors being a source of terror and irrational fetic, till intelligence progresses sufficiently to detect and so gain peace from ORDER and REGULARITY. (Each growing child renews this experience.)

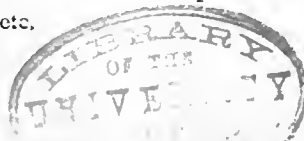
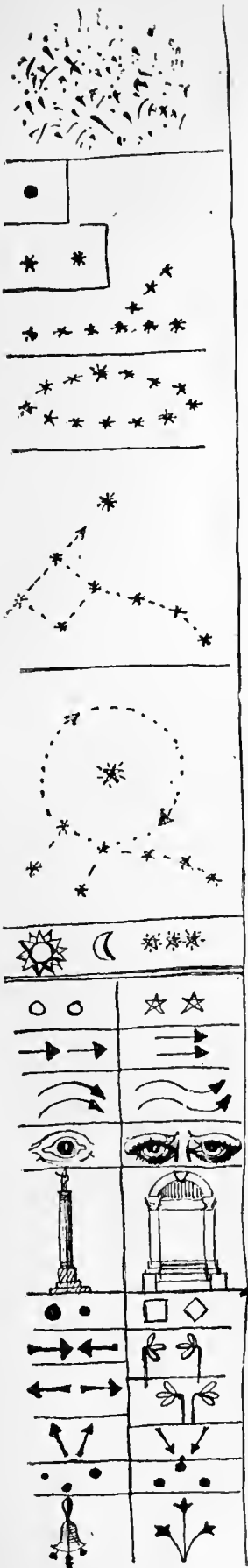
SHOW—How the Soul finds in UNITY the sense of Repose, Simplicity, Strength, Concentration. That by a necessity of its being, it will seek and should find in UNITY, Rest from confusion of interest. But (by a similar law which *balances* life and happiness between Rest and Action), the Soul will suffer from a sense of monotony or bleakness, if UNITY is too long and strongly forced. The Soul will then find its way back through DUALITY to MULTIPLICITY (or VARIETY), and so back again to Unity, till it obtains VARIETY IN BALANCE, AND UNITY.

How the Savage, ignorant of astronomy, while gazing at the chaos of yellow star-points in the blue sky, might become conscious not only of Time Unity in their Existence and Interest; Space Unity of the blue plane in which (apparently) they stood; then of Unities in Magnitudes, Distances, Relations (as in Constellations); in Inclinations and Directions (as where the "Pointers" of the Dipper point toward the Pole Star); or Unity in MOTION (as where nightly the Dipper circles around the Pole Star); and by extending the comparison to Earth, find Unities in circular, elliptic or crescent Forms; blue, roseate or yellow Colors; and, at length, Earth's own Unities of Substance, Texture, Function, Character, Sentiment, etc.; and at last the vaster Unity of Divine Laws and Design. He might even see, in the sky itself, that beautiful Æsthetic Principle (above referred to, and so often revealed in Nature), of Dominant UNITY, "Repose, Simplicity, Strength," concentrated in the controlling Sun, carried over to and *balanced* by the subordinate DUALITY and CONTRAST in the MOON, then *dispersed* through the well-proportioned VARIETY of the STARS.

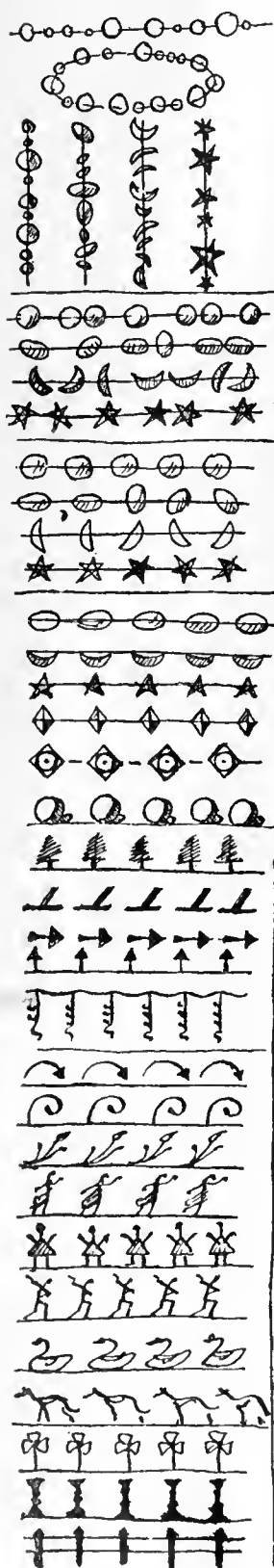
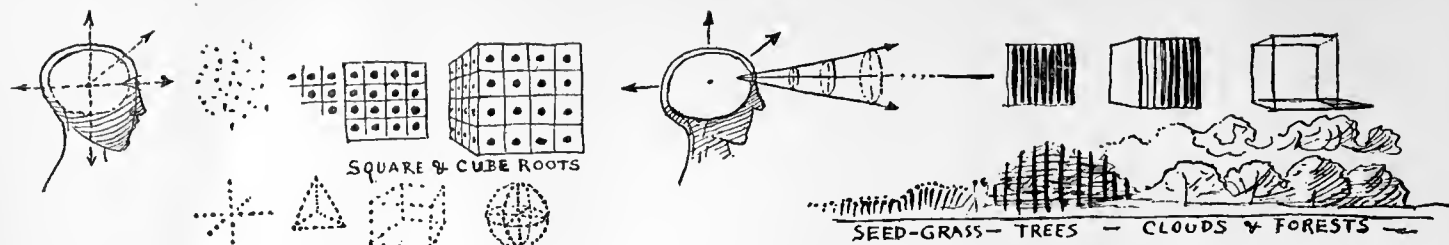
SHOW—How DUALITY, while it awakens new Interest, divides the Interest, the mind and eye flying back and forth between them. Yet, if the Element of Unity is retained in them (as by *common* magnitude, direction, motion, plane, color, form, character, sentiment, etc.), then the eye and mind find increased interest, and the æsthetic value of the unit is fortified. Thus, a face is far more beautiful for two eyes than one, even if that one were in the middle of the forehead, and equal in magnitude to both combined. And so two gate posts or two door columns, bound by the Unity of the lintel, arch or capstone, lose some of the commanding dignity of the single column or obelisk, but gain in interest, etc.

According to circumstances, Two may also convey the idea of CONTRAST or OPPOSITION. For instance, if UNITY is kept in Form and Color, but Magnitude, Inclination or apparent Motion differs, the sentiment of CONTRAST is at once awakened, and in the case of each the eye and mind sway between them till the Dominant Magnitude, Motion or Color is found. Thus, according to clearly comprehensible Laws and Conditions, the sentiments may be æsthetically awakened of Control, Subordination, Contrast, Opposition, Dispersion, or Concentration back to Unity.

SHOW—How THREE or MORE produce the idea of Variety and Richness, which may become Complexity and even Confusion unless Balance and Unity are established, and unless sufficient System and Co-ordination enter to impress the observer with Unity in the Motive, Treatment, Light, Action, etc.



# LESSON VI.—CHART VI.



SHOW—That the SOUL may be conceived as THINKING outward from the CENTRE of the Brain to INFINITY (though incapable, apparently, from earthly limitation, of thinking Absolute Infinity or Eternity). But, from conscious UNITY in itself, the SOUL can conceive of the Addition, Multiplication and Division of Units, *i. e.*, of ABSTRACT NUMBER with its Properties and Processes; (and this irrespective of the notions of Order, Direction, Size, Form, etc., in which the units may be taken, and which may or may not be associated.)

SHOW—That in the same way the SOUL may conceive of SPACE inside as well as around and outside of itself—thinking from the centre of the Brain to the confining skull, through and beyond in all directions into Infinity. Into this SPACE it may project, abstractly or concretely, its concepts of NUMBER—(Separate)—in “so many” units.

QUANTITY—(Continuous)—as “so much”—of any agreed unit as standard of MEASURE (as “pint,” etc.).

SPACE—(Extensive)—as “so large”—of any agreed unit as standard of MAGNITUDE (as “inch,” etc.).

Which SPACE UNIT may be considered as extensive,  $\left\{ \begin{array}{l} \text{in one direction, for line.} \\ \text{in two directions, for surface area.} \\ \text{in three directions, for volume.} \end{array} \right.$

Man has established, from convenience and necessity,  
Three Standards of Reference in  $\left\{ \begin{array}{l} \text{— LENGTH,} \\ \text{+ BREADTH,} \\ \text{* THICKNESS.} \end{array} \right.$

The STANDARD ANGLE is the RIGHT ANGLE—reflecting itself around its centre in three planes, equidistant at 90°, of which planes two, the “perpendicular” and “horizontal,” are again STANDARD relative to Earth's Centre.

The Artist may think of Units in  $\left\{ \begin{array}{l} \text{Lineal Series—as pearls on a string,} \\ \text{Surface “ —as spots “ leopard,} \\ \text{Volume “ —as flowers “ bush or in cluster.} \end{array} \right.$

He may conceive (even abstractly) of  $\left\{ \begin{array}{l} \text{Units brought so close together as to appear Lines.} \\ \text{Lines “ “ “ “ “ Planes.} \\ \text{Planes “ “ “ “ “ Solids.} \end{array} \right.$

(Exemplified in nature by grasses, leaves, trees, etc., optically blending as in above chart.)

He may conceive (even abstractly) of Units of Line, Surface or Volume ARRANGED for practical or artistic purposes in various definite Forms or Patterns.

He may conceive (even abstractly) by help of Imagination, entirely New Forms or Combinations such as may never have been concrete on Earth but yet fulfill all necessary artistic Conditions and Principles (as the romancer does his fairy tale, or Michael Angelo did his Sibyls and Angels).

These may afterwards be associated with matter concretely and worked out therein—

The same Idea remaining Beautiful in many embodiments, in many materials (as where the same conception of a beautiful bureau may be worked out in oak, cherry, maple, etc.).

SHOW—That the ARRANGEMENTS of UNITS in SERIES becomes more and more agreeable to the Spirit, and hence “to the eye,” as we see the Principle of UNITY extend itself over the elements involved (as indicated in Lesson V., and to the degrees there explained).

Thus, as our marginal illustrations show, if we take three symbols for the Celestial Forms dominant in the sky; as for  $\left\{ \begin{array}{l} \text{Sun—a Circle.} \\ \text{Moon—Ellipse or Crescent.} \\ \text{Star—a Star.} \end{array} \right.$

If we introduce, 1st, the Element of Unity by Line Attachment, as in the Savage's bangle.

2d, “ “ in Size or Color, “ Pearls or Gold Coins;  
3d, “ “ “ Distance;  
4th, “ “ “ Direction (of the individual units' axes)—

a steady increase is gained in the sense of ORDER out of Chaos, and the first great law in concrete life as well as ornamental pleasure is obtained of REGULARITY, UNIFORMITY, and “REPEAT.”

The experimental units may be almost what one wills—humble or noble, simple or complex, so long as they EMBODY PRINCIPLE, and may be associated with concomitants of Color, Light, Texture, Inclination, Tendency, Motion, Type, Standard, Sentiment, Character, and they will awaken the Sense of BEAUTY.

## LESSON VII.—CHART 7.

SHOW—That as NUMBER pervades everything—(“He numbereth the Stars,—even the hairs of your head are numbered”)—a very distinct character in Beauty depends upon Number

(We would look very differently if we had as “many” legs as a caterpillar, or arms as an octopus. This we quickly perceive in the many legged and armed idols of Indian temples. The very number of the daisies in the field impresses us quite differently from the isolation and rarity of a “century flower.”)

NUMBER gives INSISTANCE—forces the ATTENTION, reveals the Intention.

(Many bison feeding impress us quite differently from one lone bear—Many swallows, from a solitary soaring eagle—The many arms raised, of a congregation or crowd, from the one priest or officer officiating.)

And though in all MULTIPLICATION, the sentiment of UNITY is preserved in the unit repeated, yet we mark the Increase of Interest (up to a certain point) by INSISTANCE, and the consequent ÆSTHETIC LAW—(derived from Mathematics)—that:

| The More impressive the UNIT is (from any cause, such as Size, Interest, Complexity, Vitality of Color, etc.),  
“ LESS do we require its multiplication, in Design, to reach the same quantity of Effect.

(As would be the case with the strokes of a bell—The stronger the pepper the less needed to season the soup. This should be remembered in decorating our rooms. A small quiet pattern in wall paper may be oft repeated, where a “noisy” one would distress.)

So too—with Volume—in QUANTITY—as with the “majestic” effect of Ocean distinct from sparkling ponds, brooks, goblets.  
Or “Space” MAGNITUDES—in Pattern—as a giant from a dwarf, shanghai from a bantam, Church from Chapel.  
“ “ “ “ “Distance—as the close proximity of round Units in the peapod, from the separated Units on the peacock. Here Nature generally shows that wise Decorative JUDGMENT founded in

MEASURE. By which she reveals to us the wonderful Principle of PROPORTION—(or Proper-Portion)—a larger decorative unit for a larger decorative space. Stronger foreground for broader background, etc.

SHOW—That under this— “ —category, are several considerations of great importance to remember later.

Everything terrestrial is seen to have its “proper” LIMITS;

“ “ MEASURE—relative to Earth and the objects on her.  
“ “ MEASURES— “ “ Itself, and subordinated to itself.

Here will ultimately come in consideration of that great topic of COM-MENSURATION—  
of which a phase is known as SYM-METRY.  
of METRE—RATIO—SCALE—STANDARD, etc.

Science now joins with Inspiration to show us the

Great CREATOR has veritably “measured the water in the hollow of His hand  
meted out Heaven with His Span,  
weighed the Mountains “ “ Scale  
and “ Dust “ “ BALANCE.”

SHOW—How

Everywhere are EQUATIONS, numeric, quantitative, distributive;  
latent or visible;  
in chemic, mineral, vegetable or animal Existence.

Many of them appear retained with rigorous exactitude. How wonderful are some of the Concrete FORMULÆ in Chemistry and Animal STRUCTURE! How strange that the tree is so measured to man that its fruit, which feeds him, is high enough for its protection, yet low enough for his attainment! That fingers and toes are so rightly numbered, measured, and located that they best befit and aid him in his career. And so with the parts of every other vegetable or animal.

These MEASURES of Nature may be regular or irregular, and, as often occurs, regularly irregular.

In Ratios which “ “ ascending or descending, “ “ “ both ascending and descending.  
By Scales and Standards to which they are deliberately and delicately proportioned.

The few cases where Disproportion seems to exist—as in the beak of the toucan, legs of pelican or seal, belly of bullfrog or eye of owl—are generally explained by the situations and conditions of life—and indeed Nature herself is not above an occasional play with humor and comedy.

In general, however, her constant and delightful display of delicately adjusted MEASURES is so clear a manifestation of Her SPIRIT, and so eminent a Necessity in BEAUTY, that this faculty of the Student's Soul must be early developed by Observation and Practice. *This will bring freedom and strength, and free the student from slavery to plumb lines and artificial or mechanical props.*

Most wonderful are even the ABSTRACT Equations of PURE MATHEMATICS and GEOMETRY, as showing that the very foundations of Nature, as well as ALL Form and Beauty, are SPIRITUAL, and laid in SPIRITUAL RELATIONS—(as the accompanying and later charts will show).

# CHART VII.

(abstract) **MOTION**

(Cerebrally generated + related)  
from pure mathematical Equations

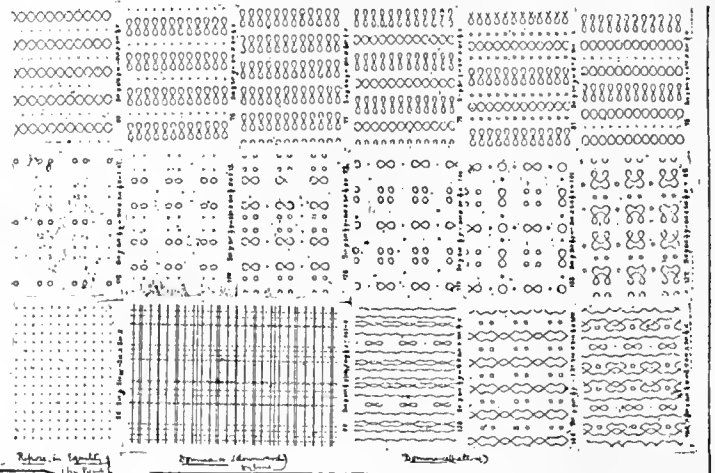
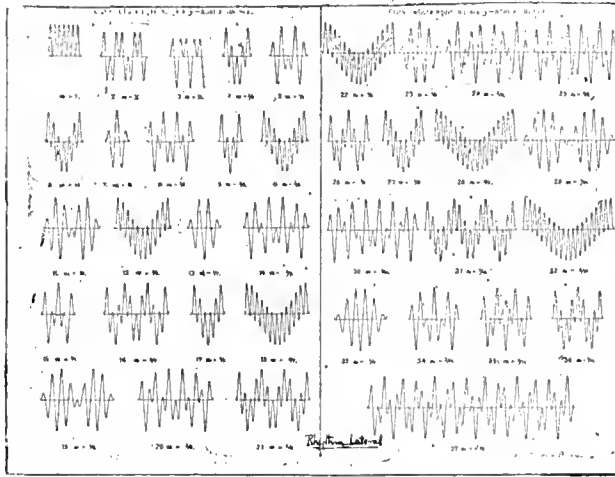
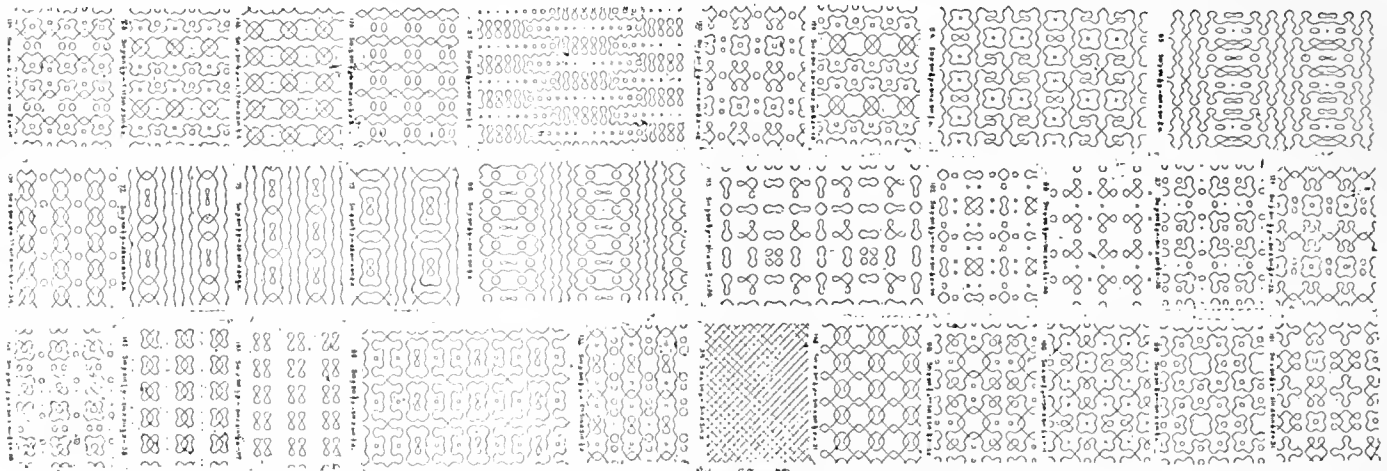
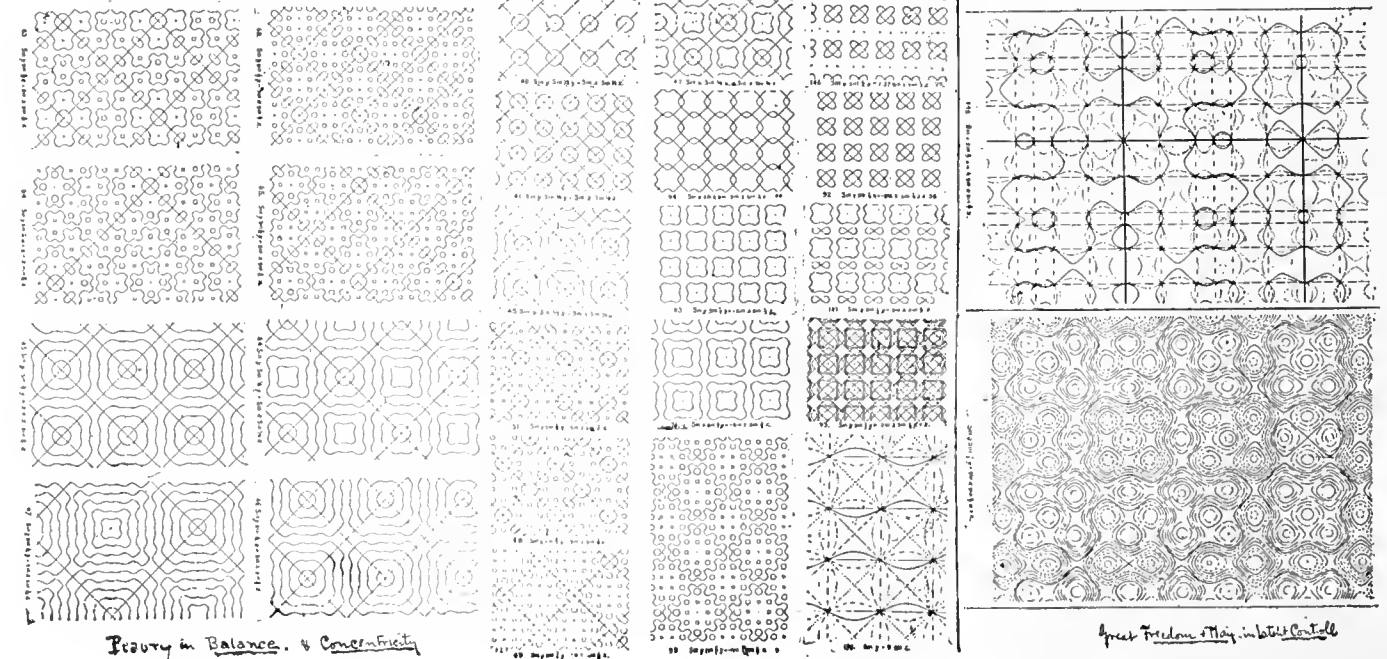


PLATE OF TENSIONS



Motion checked to equilibrium



Beauty in Balance. & Concentricity

Great Freedom & May in later Control

## LESSON VIII.—CHART 8.

SHOW—That the Human Spirit has the power of abstractly conceiving and considering any Positions, Relations ~~and~~ Arrangements of Points in Space that it will—whether conceived within the narrow limits of the skull or beyond and about it into Infinity—and from earliest ages has delighted to so image and study these abstract Relations of Points, with their ideal lines, angles and planes, (independently of material substance.) That these powers and properties of SPACE Mensuration and Comparison, which we term GEOMETRY, lose nothing of their certainty, reality, and beauty from the fact that Earth supplies no “perfect” concrete duplicate of them, from which they could be inductively derived ; or that our ink lines (of what we term “perfectly straight, square, or circular” diagrams) are, under the microscope, very irregular and imperfect ! These material expressions are but convenient pictures to symbolize the even more truly “real” Perfections of the Intellect. Trigonometry, Astronomy, and even practical Physics live and grow upon these Spiritual Perfections and Powers, (in spite of all physical imperfections or obstructions.) The orange, egg, or pupil of the eye may be but imperfect suggestions of the true sphere, ovoid, or circle, on which they are planned, but do not invalidate the perfection of these corresponding psychical IDEALS nor the certainty of the charm and infinite mystery which belongs to them.

It is well, therefore, for the student to *practice* and *experiment* with these beautiful Geometric Relations, in order both to stimulate his Imagination and test his conceptive and composing faculties in contrasting, checking, balancing, overlapping, and correlating them in every possible way—first with instruments and then by “free hand,” and lastly with the Principles of Art Composition, that will be explained and exemplified as we proceed.

The Oriental fancy has been wonderfully prolific in these germinal and suggestive figures, which, indeed, underlie all the beautiful Art of God and man.

The accompanying chart is simply a “starter” for the INVENTIVENESS of the young, to give a few “steps” and “motives” (from which endless combinations may be generated), and without anticipating the explanations to follow shortly *why* certain figures have a peculiar Individuality and Charm, and a marked decision of effect in proximity or combination, (due to what is scientific as well as æsthetic Law.)

In the chart of my preceding lesson (which is a diagram of lineal equivalents to purely mathematical equations), A Principle of very great moment must be noted—that not only are they beautiful by the Law of regularly repeated and contrasted units, but the æsthetic impression of MOTION is generated upon the eye and brain ; rhythmically first, then swerving, breaking, straining, controlling, combining, and at last composing harmoniously—or playing freely about centres of control, and within limits and conditions of *pleasant Composition*.



# 7- STEPS. by POINT. to find The SQUARE & HEXAGON.

1<sup>st</sup>

2<sup>d</sup>

3<sup>d</sup>

4<sup>th</sup>

5<sup>th</sup>

6<sup>th</sup>

7<sup>th</sup>

POINT LINE

EQUILATERAL  
TRI-ANG<sup>l</sup>

SCALENE  
TRI-ANG<sup>l</sup>

OBTUSE  
TSOSCELES  
TRI-ANG<sup>l</sup>

RHOMB

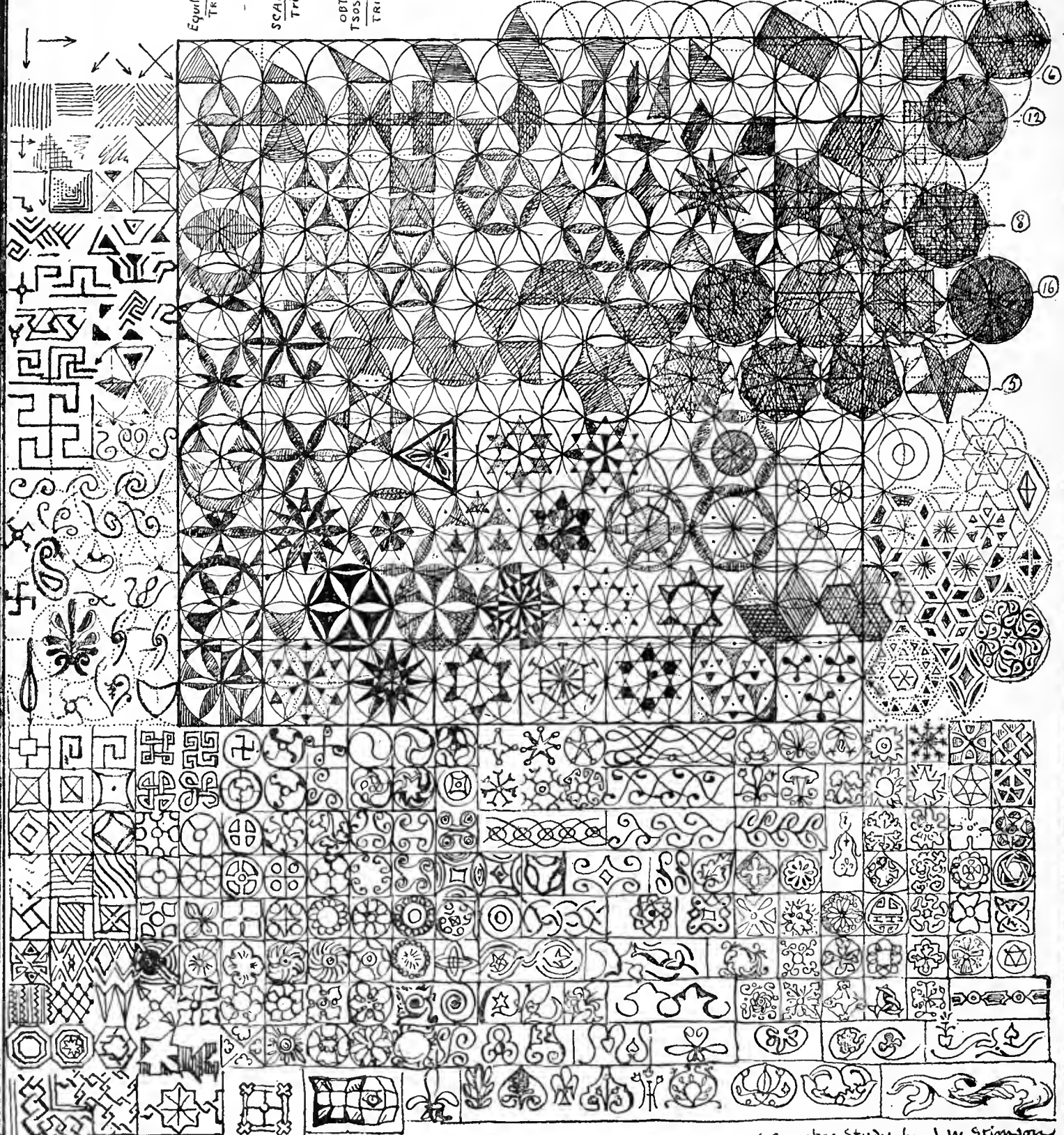
TRAPEZOID

TRAPESIUM

Half Square

OBLONG

SQUARE &  
HEXAGON





## LESSON IX.

SHOW—How the smallest conceivable Unit of SPACE (termed "POINT") may, by SPIRIT, be given POSITION anywhere, and relative to Spirit's SELF, may be within, without, before, behind, under, above, beyond itself.

Man does not know "where" in SPACE he or his Earth is—but relates both to steadier stars,—nor whether "within" God or "without," "beneath" or "beside" Heaven, etc.—(these terms being relative to other centres—Man's Spirit being only a "centre" to him, on this star).

But, (as Mr. Emerson explained), "MIND being the magnet to find MIND, and CHARACTER to find CHARACTER," or, (as St. Paul explained), "SPIRITUAL TRUTHS being spiritually DISCERNED," man's Spirit "discerns" everywhere UNIVERSAL PLAN AND LAW as Spiritual Manifestations, and so reverently concedes the seer's truth: "THOU fillest the immensity of SPACE with THY PRESENCE! IN HIM and for HIM are ALL THINGS!"

Still more deeply MAN feels MIND's mysterious and intimate relation with OMNIPRESENT SOUL, when out of infinite or infinitesimal SPACE (far beyond vision in delicate gases, chemie solutions and protoplasms), RISE into the range of Sight, nebulous worlds, minerals "acercting," organisms "growing"—myriads of EMBODIMENTS OF DIVINE IDEALS, with persistent, consistent and logical RELATIONS (numeric, quantitative, distributive and formal: perhaps dynamic, structural, functional; or highly vital, intellectual, emotional); and he discovers that he can (somewhat like God) summon from the infinite depths of human spirit endless kindred and wonderful IDEALS, with kindred RELATIONS. And though he cannot add (save to his organic child of flesh) that "VITAL SPARK" which gives independent existence by "growth," still to the children of his INTELLECT he may give such definite FORM, BEAUTY and even SUBSTANCE that they become tangible and visible and possess a certain spiritual LIFE in vitalizing other SPIRITS. Still better, he finds his spirit capable of discerning and being inspired by MOTIVES, PRINCIPLES and METHODS manifested in the CREATIONS of THE DIVINE ARTIST, and so capable of remanifesting the same, and incorporating into mere human creations a kindred Fascination and Immortality.

Indeed, right here in this SUSCEPTIBILITY to SPIRITUAL INTUITIONS and INSPIRATIONS consists GENIUS, (as the iron needle athwart the magnetic current is "dead," but, swinging into line, is "polarized," and can polarize other needles). In this SUSCEPTIBLE RESPONSE to Divine MOTIVES, PRINCIPLES and METHODS, consists the POWER of SEER, POET or ARTIST. The MEASURE of DIVINE PRESSURE upon him is the measure of his GENIUS! Herein seems to lurk the secret origin of FORCE Itself! For once granted the mystic FORMULÆ of ETERNAL MIND, which all space contains, then, by a COSMIC CONSENSUS in HARMONIOUS SPIRIT, every fraction of Itself obeys, even to that which may be a lower condition of Itself (humanly termed "Matter"). All of this Matter, which within terrestrial compass is termed "physical" and "atomic," moves to the IMPRESS of IMMANENT INTELLECT and WILL (stupendously reasonable and resistless), and according to this INFLUX and SUSCEPTIBILITY secured, would seem to arise the RATIOS of MOTIVE ENERGY, Whether known as Chemie Force, Vegetable Vitality, Animal Will, Human Reason, Moral Choice and Volition. Therefore LIFE appears to be the Distributed VITAL ENERGY of the DIVINE SPIRIT

Entering {	(Perfect) Celestial, (Im-perfect) Terrestrial, (Purgatorial) Infernal,	CONDITIONS and RELATIONS	{ according to degrees of Spiritual Consensus. }
------------	--	--------------------------------	--

(Divine) ART appears to be the Introduction into LIFE of

Perfect {	Physical and Spiritual	CONDITIONS and RELATIONS	{ for Cosmic Expression of DIVINE	{ Imagination, Sentiment, Principles, Motives, Methods.
-----------	------------------------------	--------------------------------	-----------------------------------	---

(Natural) ART appears to be the (more or less) Perfect Embodiment of these	{ CONDITIONS and RELATIONS	Terrestrially, Apart from human agency.
(Human) ART appears to be the (more or less) Perfect Embodiment of these	{ CONDITIONS and RELATIONS	Through human agency, Andwith added limitations of PERSONALITY in the agent.

Divine, Natural and Human	{	BEAUTY appears to be the PERFECT Embodiment of PERFECT IDEALS, appropriately relative to special Time, Place, Circumstances, Materials, etc.
------------------------------------	---	---

Every gem, bird, flower or child has clearly "in embryo" a divinely ARTISTIC IDEAL and CONCEPT, which it holds, (and Time cannot destroy—though it may appropriately modify to environment), and which it is the LAW of its LIFE and Well Being to approximate. These Ideals seem ever based on numeric, geometric and distributive Relations of special Fitness and Significance, which constitute FORM REASONING and FORMAL ART. Now here is to be noted the important truth that not only is the Art of Nature a Divine POEM, full of interest and delight—a COSMIC LANGUAGE which other celestial worlds must comprehend if they too are "made according to His Image" (OF IDEALS)—but only in the measure that man puts Life, Intelligence and Meaning into the

Abstract and Concrete	{ Lines Surfaces Solids	{ which his Imagination creates and collates, can man's Art have Beauty and Significance.
-----------------------------	-------------------------------	---

GOOD FORM IMPLIES GOOD FORMATIVE IDEAS and IDEALS.



## LESSON X.

From the "shape"-less FORMS of chaotic dream, nebulous fog, smoke, swaying bubbles that are but four millionths of an inch thick (yet occupy space and are visible to sense), to the definite beauty of the Apollo Belvidere, we have the whole range of FORMAL ART,

Suggestive of { STRUCTURE AND MOTION—by LINES.  
DECORATIVE PATTERN— " SURFACES.  
ORGANIC FUNCTIONS— " SOLIDS.

All expressive or insipid—in themselves and their combinations—according as the artist's spirit is potent or impotent. They take measure and meaning from the MIND that made them.

ART EDUCATION MUST ALWAYS COMMENCE WITH SPIRIT, therefore—even as LIFE commences with GERM and continues to MATERIAL EMBODIMENT.

It should never be mere mimicry of the shell of Nature, nor blind borrowing of technical processes only. Nor does it commence with "Technical Process" and end off with SPIRIT. Feathers do not grow birds, but birds grow their own appropriate feathers. There is no such thing as good "Technique" without good Spirit first, for the Special SPIRIT of an art work must suggest its own Technique and Treatment. Ideas and Ideals must inspire to effort—MEANING MUST INFORM MATTER—SENTIMENT AND PRINCIPLES TRANSFUSE AND ENNOBLE ALL MEDIA. Upon a clear comprehension of this hinges the whole success or failure of LIFE AND ART, and indeed the whole EVOLUTION of a NATIONAL ART, as a NATION'S LIFE depends on its putting SOUL ABOVE BODY. For, as a great Art genius once said, "EXPRESSION cannot exist without CHARACTER as its STAMINA, and CHARACTER AND STAMINA can only be given by those who FEEL them. Inappropriate EXECUTION is the most nauseous Affectation and Foppery."

So let the Art student first conceive an artistic PURPOSE AND PLAN, then look about for the most proper Medium for its embodiment, as the germ of a flower seeks appropriate elements in Earth to manifest itself. If the inspiration comes from some Idea or Sentiment already presented by Nature, analyze and appreciate well this "Nature Poem" in its artistic aspects, and viewing it from that side select the most characteristic for the Art purpose, holding these simply and saliently. Then select what medium and treatment will best convey these. Rich and pulpy fruits may suggest oil colors; light, transparent flowers may imply water color treatment. Or of these, some may be so dainty in form and delicate in texture as to suggest jewelry, glass, or porcelain application; others more bold and freely flexible, lend themselves to clay and open carving; still others are so current and clambering as to adapt to borders, so aspiring as to go with panels, so formal and flat as to suit floors and walls.

Let us always feel and see the SPIRIT of GOD or MAN in our ART—for NATURE PLUS HUMAN NATURE is HIGHER NATURE, and wherever these appear, in ANY material, we alone have HIGH ART, for the "aristocracy" does not depend on the medium, but on the SPIRIT IN THE MEDIUM. In all good and perfect work there will also be a certain SPIRIT of the MATERIAL preserved, which is its essential sentiment (implied in its textures, properties, limitations, etc.), such as Hardness and Endurance in rock or iron, Plasticity in clay, Transparency in glass, Preciousness in gold, etc., etc. This we must sensitively guard, as the elements of Material Substance in Nature are mysteriously connected with the very IDEALS they are to convey—a truth beautifully announced by the sacred poet (long before modern science confirmed it), "THOU sawest my SUBSTANCE yet being imperfect, and in THY BOOK all my members were written, which in CONTINUANCE were fashioned, when as yet there was none of them."—(By the spectroscope we can detect the same materials in the celestial worlds above.)

Now, this "CONTINUANCE," or PRINCIPLE of CONTINUITY, (alike in The IDEALS and The FORCE effecting the ideals), is not only one of the most convincing proofs of MIND and WILL back of Nature, but one of the most fascinating and wonderful facts of Art. Certain RATIOS and FORMS seem to be as immortal as Nature or MIND itself. On all sides we see THE CREATOR taking delight in remanifesting certain TYPE FORMS (which also forever delight us), as though they were a DIVINE ALPHABET from which Cosmos itself is derived like an immortal Poem or Book of GOD.

Of these the foremost are { The SQUARE,  
CYLINDER,  
CONE,  
CIRCLE,  
ELLIPSE,  
SPIRAL,  
PENTAGON,  
HEXAGON, and  
STAR,

and over them reign, in supreme Beauty and Significance, those THREE GREAT PRIMARIES,

The SQUARE, CIRCLE and STAR—(from which all others are derived).

## LESSON XI.

Now, to understand the CHARM and CHARACTER of these wonderful "Type Forms" and "Primaries," we must recognize the origin of their BEAUTY and STYLE, in the peculiar RELATIONS they present, which indicate remarkable and constant TENDENCIES in the INTELLIGENCE and WILL they convey.

As the eminent Electrician, Edison, once said: "Every atom seems possessed by a certain amount of INTELLIGENCE from God. In harmonious and beautiful RELATIONS, they assume a beautiful ORDER, interesting SHAPES and COLORS, or give forth Pleasant PERFUMES, as if expressing their satisfaction"

These Relations and Forms seem to please the DIVINE MIND for themselves (relative to Attributes in Himself), for man finds them in spheres and orbits above him, forms about, under, and even within him, and actually before he ever was. As Job exclaims: "Thou makest the grass to grow where no man is." SPACE, FORM, BEAUTY, exist therefore, in SPIRIT, beyond man or matter, though revealed to man by MIND and Matter. The human SPIRIT's consensus with general SPIRIT, "enables it to reach out indefinitely into space and locate POINTS (as minute but actual fractions of SPACE) at any Distance and in any Relation we please. We can conceive and perceive these space POINTS extended into lines, surfaces and solids (either by an expansion or multiplication of themselves), and feel our own and other SPIRITS contemplating, measuring or creatively brooding over these Space Intervals and Relations (as St. John saw the angel with the measuring rod over the Celestial City).

But the process itself of "extending," "measuring," or (like the Spirit over the first waters of life) "brooding," implies FORCE operative in Mind or Matter.

Now, the Centre of a form may be considered its Germ; its inner structural axes are its Skeleton; its marginal surface boundaries give its definite or "apparent" Form; but the POWER Itself which "measures" the "Relations" must be INTELLECT, and the POWER which holds its parts together must be WILL. The Generative and Creative Power is IMAGINATION, and the Materializing Power is ART.

Thus are spiritually generated the loveliest Divine and Human Conceptions, before ever they are concretely "realized"—but they are none the less "real."

Every Artistic Form—"Ideal" or "Natural"—from Minerva of the Parthenon, to the daintiest humming-bird, must be intelligently viewed as presenting:

1st.—Thoughtful IMAGINATION and PLAN in its definite Measures and fixed Limitations. (Numeric, quantitative, formal, etc.)

2d.—WILL, in the stress tensions of the original ENERGY,  
and in the Directions " " " (relative to the Centre of the activity).

3d.—The Individual Co-operation of its Parts toward Combination  
from their POSITIONS in space (relative to each other).

4th.—The ultimate Result (or Resultants) from the Equation (or Equations) of the Angles of ENERGY.  
Which Resultant is its total Individuality and Expressive FORCE.

Thus every "Type Form" and "Primary" is found to have ORGANIC CHARACTER AND STYLE.  
(As, of course, must all derivative forms proportionally have, in Nature and true Art.)

If, therefore, we consider these in connection with a few primary AXIOMS of SCIENCE, }  
we will discover there are just as clear and absolute " BEAUTY. }

Thus, the clearest Science of the Human MIND to-day assures us that:

"The UNIVERSE is of necessity INFINITE in Space, Time and Mass.

"CAUSE AND LAW is of necessity universal and unvariable.

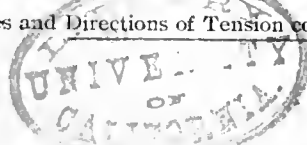
"MATTER is inert (static), WILL alone (dynamic) can move it—for we know matter from space alone by the measure of our will which we exert to dis-place or re-arrange it.

"ENERGY is primordial, indestructible, continuous, convertible (and so known to us as force and motion).

(Normally) proceeding in all directions equally, unvarying in quantity and velocity), from absolute UNITY to relative Units and Centres.

(Practically) differentiated, deflected, transmuted to Diversities and Individualities. Hence Action and Reaction, Attraction and Repulsion, Alternation and Rhythm.

These Planes and Directions of Tension contain the Laws of all Structures and Forms.



## LESSON XII.

“ The UNIVERSE is an ORGANIC WHOLE; GROWTH being from within outward, by a perpetual Pulsation and Rhythm which begets Evolution.

“The Highest Development of Force implies the greatest FREEDOM } Attained in LIFE,  
Combined with SPONTANEITY in opposite directions. }  
 (Where Pulsation is most rapid, with EQUILIBRIUM of opposite tendencies).

“Force tends to FREE itself from Matter more and more, and appear externally.

“Hence Life Forms divide into Two Series,	1	Matter dominant over Life	Simple, “Energetic,” Crystall.
	2	LIFE dominant over Matter	“Living,” Vegetable.
			“Animate,” Animal.

“ Every minutest particle of Matter is made mobile by the indwelling Force.

“Life ever implies a Constant Return to the Centre of Force for a new lease of External Existence.

“ In every finite part of the Universe is an Ingenerate BIAS from CHAOS to COSMOS.

“ Each thing can manifest itself completely only by representing its BEING.

1st. In UNITY. 2d. In INDIVIDUALITY, and 3d. In DIVERSITY.

The GENERAL TENDENCIES of NATURE thus apply ENERGY } in an indispensable  
 through FORM } TRIUNE WAY."  
 by MATTER }

Hence, most beautifully and marvelously Material NATURE takes THREE PRIMARY FORMS AND STAGES of Expression, most clearly revealing these Primal Tendencies and Attributes of the SPIRITUAL LIFE creating her. They appear to continue in Character, Motion, and Sequence as eternally as the Divine Will continues, thus inevitably impressing us, and enabling us to similarly impress others.

The 1st Stage and Form is that implied in the very DIRECTNESS AND "RECTITUDE" of every original line of atomic impulse—showing its individual Quantity and Intensity of Energy, and its obedience to the Principle that a STRAIGHT line is the Promptest Path ("the shortest distance between two points.") Hence (æsthetically) STRAIGHT or "RIGHT" Lines, Forms and Movements impress "the EYE," (*i. e.* MIND) with a sentiment of swiftness, purity, penetration, vigor, and, as it were, the Dignity and Truth of Law. They are eminently masculine in Quality.

When a cluster of atomic impulses have no fixed mutual centre, and are contending, as it were, for the fullest measure of individual Expression, Dominance and "Right-of-way," we have in this COMPETITION and COMPARISON, the 1st Stage of CIVILIZATION for Matter and Mind, Society or Art. (In Matter it is represented by the repulsion of Gases.)

As corollary from this we note : that when Two directly OPPOSITE IMPULSES

are equal and simultaneous—the POINT or ATOM is in REPOSE of TENSION.

when equal and unsimultaneous—      “      “      “      BEAT or PULSATION.

when unequal and unsimultaneous—      “      “      “      UNDULATION and RHYTHM.

An OBLIQUE Angle or CURVED Line inevitably implies Relativity of Forces and SUBORDINATION of one to another Standard. The "Perpendicular," "Horizontal," and "RIGHT Angled ' Relations are terrestrial STANDARDS of REPOSE in TENSION and EQUILIBRIUM.

The Perpendicular, or "Upright" is (humanly) the most dignified and imposing, as impressing on the mind the Principles of Rectitude, Self Reliance and Equipoise (from which all Deflection may be measured).

Under this PRIMARY CONSIDERATION we have a quantity of "VIGOROUS" Decorative Forms, beginning with the SQUARE.

The beautiful Principle of PARALLELISM or Similarity of Tendency, is contained in the Sides of the SQUARE.

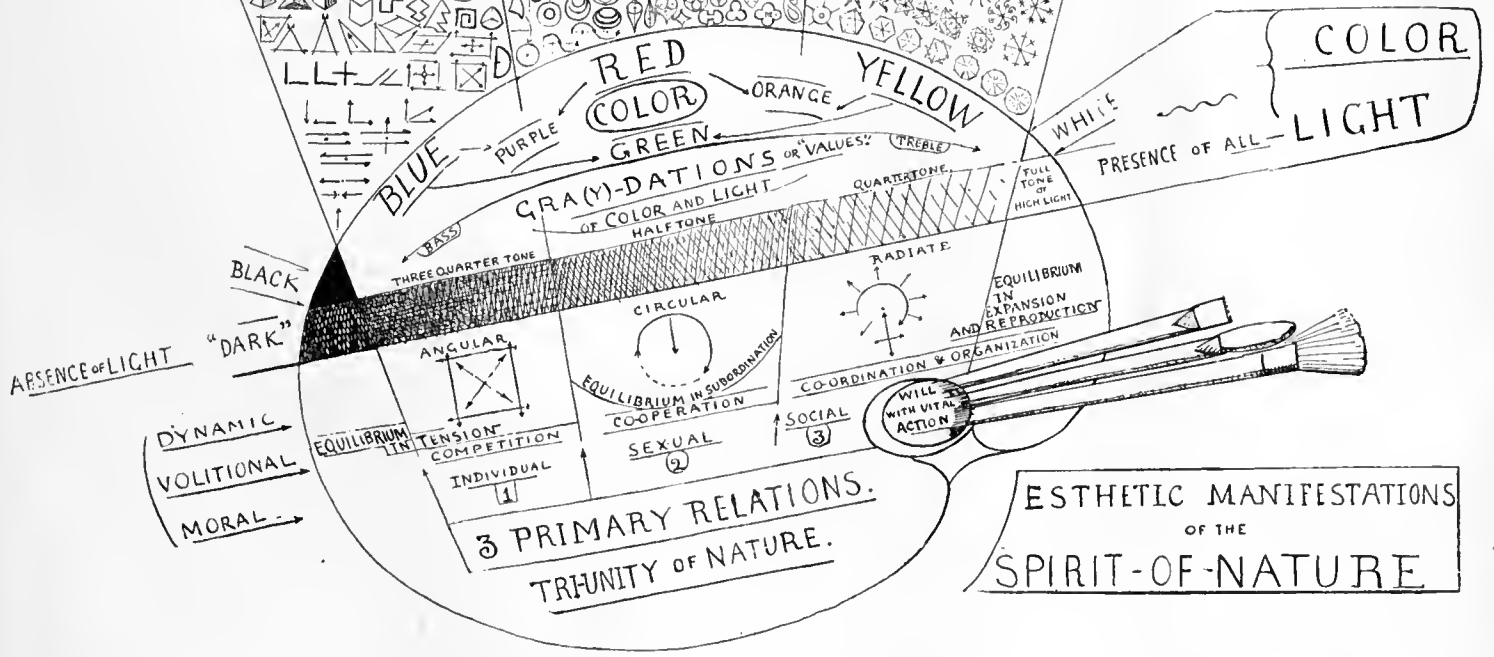
The 2d "Primary" Stage and Form of advanced Relation (alike for Matter, Mind, or Art), is where between Two distinct Impulses, one is frankly Dominant and Controlling (centripetal), the other frankly Subordinate and Auxiliary (centrifugal), at constant and equal distance. An advanced sentiment is generated of UNITY-IN-DUALITY, of Repose with Action, in just EQUILIBRIUM. Enough of vigor with enough concession, enough conservation with enough progression, with no suggestion of inner conflict, but a healthful advance from COMPETITION TO CO-OPERATION. Then we have generated the superb ("feminine") form of THE CIRCLE, with all its multiform modifications and combinations (which in Matter is reflected by the passage from the angular tension of gases to the globular and undulate liquids.

In the 3d "Primary" Stage and Form, of higher Combination, by which MANY IMPULSES are Co-ordinate and Co-organized in UNITY and EQUILIBRIUM, we have the highest (RADIATE) condition of Matter and Mind, and hence the PERFECT and Definitely COMPOSITE BEAUTIES, which become germinal in Nature, and possess the power of Fructification, Fruition and Recreation. The transition to this RADIATE RELATION gives us many beautiful intermediate and secondary forms (Oval, Elliptical, Spiral, Tangential, etc.) All of the above are constantly and concretely presented to us by Life, in every diversity, but never lose their essential influence in equations of Forms and Force (with which we must æsthetically and socially count). Their CORRELATION or COMPOSITION under subsequent Principles of Selection, Proportion, Emphasis and Expression, constitute the ETERNAL FOUNDATIONS OF ORGANIC STYLE.

CHART XII.

(TYPICAL) FORMS

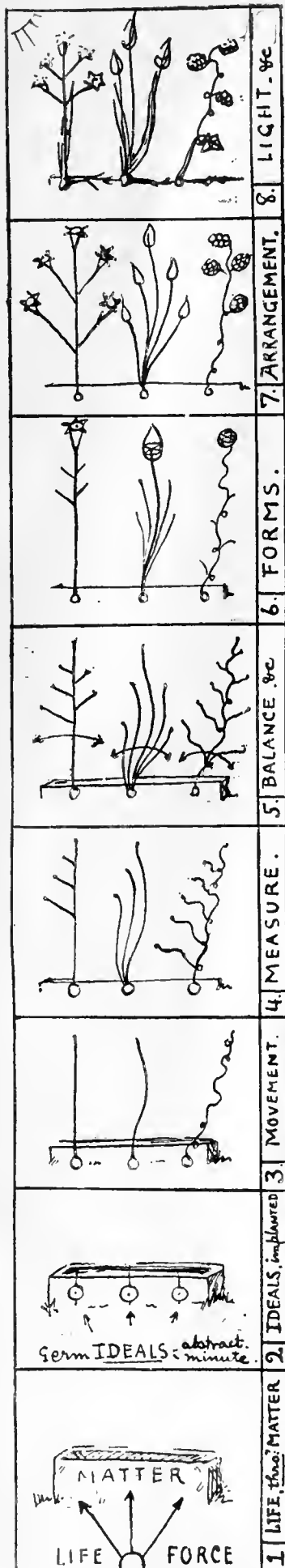
			EXPRESSION (in action)
			HUMAN (with costume adjuncts)
			ANIMAL
			VEGETABLE
			MINERAL
			DECORATIVE
			INDUSTRIAL
			MECHANIC
			ASTRONOMIC
			CHEMIC
			GEOMETRIC



THE PALETTE OF LIFE.

ESTHETIC MANIFESTATIONS OF THE SPIRIT-OF-NATURE

Copyrighted by Prof. Jno. Van der Stroom, Supr. N.Y. Inst. for Artist-Students



## SECTION SECOND.

### LESSON XIII.

## VITAL ART DEVELOPMENT AND EXPRESSION.

The great **Founder of Christian Civilization** once told his disciples to leave the Pharisees and Doctors-of-the-law in their doomed conventional "Church" or "Temple," and come with him (as "**living stones**") for a quiet walk (even on the Sabbath day) into the fields of **NATURE**. And stopping them before **A LILY**, He said:

**"CONSIDER the LILY, HOW IT GROWS."** That is:

**Reflect carefully, by what Organic Methods and Principles, it achieves its vital Progress.**

Let us "consider" this wonderful Object Lesson of Eternal **Life**, from foundation upward.

- 1st. We note **A LIFE FORCE**, in nature, which no man can create, but which lurks latent (An Intellectual and Emotional **Power**) between the particles of otherwise dead or static **Matter**—Ready to use matter as its fulcrum or agent, when conditions of light, warmth and moisture are favorable to its purposes.
- 2d. Whenever a special **Germ IDEAL** (such as the seed of lily, tulip, grape, etc., containing its own intellectual and emotional formulæ, opens its life to union with the mother life of Nature. Her greater Life is willing to bring its special individual life to expression and fruition. Each seed is a condensed **Divine Ideal or Poem**, perfect and potent wheresoever carried.
- 3d. Under the guidance or incentive of each healthy "Germ Ideal," the Life Force moves forward, not only to a concrete revelation of itself and the "Germ Ideal," (by means of mobilized material atoms) but also of **Eternal PRINCIPLES and METHODS** pursued by **Nature** throughout her handiwork. Such as Logical **ORDER** from cause to effect; **CONTINUITY and REPETITION** of effort toward definite Result; including definite Direction of **MOTION** toward that result; with **Space and Time LIMITATION**, from beginning to end of the movement (whether vigorous and angular like the easter lily, graceful and undulate like the tulip, or playfully curling like the vine). **SELECTION** also of fitting materials.
- 4th. Careful relative **MEASURE** or Metre, involving delicate **PROPORTIONS** to definite standards and Ratios of Extension.
- 5th. **SYMMETRY and BALANCE** of parts and measures.
- 6th. **Form**—characteristic and constant for each Individual Ideal, or completed phase of individual expression, through lineal, surface or solid extension of the parts. Conic, oval, spheric, etc.
- 7th. **COMPOSITION**, or arrangement of Parts for total effect, constituting **Beautiful Design**, and attaining **Unity in Balance and Variety**. The **Sentiment and Intellect** alike of God shown.
- 8th. **Color, Odor, and Texture** may still further announce the Individual sentiment of each Germ Ideal. And finally **light** rising over it in the morning and setting over it at evening, may add a constantly varying play of shade. While out of the perfect and completed Ideal ripens a family of her new Child Germs, each containing the immortal Ideal, and capable of **perpetuating the Divine Miracle**!

From this we draw the important lesson that **Materialism is Death, while Spirituality is Life**, for matter is but the agent or medium through which to manifest Divine Ideals on earth.

That we must, like good guardians, bring these Divine Ideals (committed to our care) into vital union with Nature's willing **Life Forces**, under proper conditions of intelligent "**Light**," affectionate "**Warmth**," and even the "**Moisture**" of chastening tears. We must give them continuous **movement** in the direction of the Ideal, **selecting appropriate material to record and retain the advance**. **Measure, proportion** and properly **balance** the relative parts. Develop each in **order**. Evolve and correlate individual and organic **FORM** and **COMPOSITION** expressive of our Ideal, and finally give out to others that **Color, Fragrance** and peculiar **Texture** which is the exponent of our sensibility toward them and also their sensibility toward us. Lastly under the light thrown upon our work by Heaven and the peculiar angle of observation of each spectator, let us accept the different "**shadings**" and "**points of view**" inevitable, so long as in Heaven's sight we produce and perpetuate **Divine Beauty**.

What is true of the **Art of LIFE** is equally true and appropriate for the **Life of ART**, whether Optical, Literary, Dramatic, Musical or other. All material must be made subject to **Mind and Emotion** for the expression of **Esthetic Ideals and Principles**.

Thus perpetuating **ETERNAL BEAUTY**.

Materia and Instrumentation are nothing until they express the organic **Ideality** of each individual and nation, and no School is truly an Art School, nor method truly an Art Method which does not vitally and organically cultivate the **Spirit of Beauty, Nationality and Individuality** before the dead Machinery of Mimicry, Technicality and Mannerism. Unless the young, therefore, of America are kept alive, individual, thoughtful and constructive in their education, in deep sympathy with the Spirit of Nature and National Character and keenly awake to the Message and Beauty of their own times and materials we can never have a fresh, interesting and permanently valuable National Art or National Life.


JOHN WARD STIMSON.

N. Y. INSTITUTE FOR ARTIST-ARTISANS.



## LESSON AND CHART XIV.

THE THREE PRIME (OR GERMINAL) RELATIONS, FORCES, FORMS, VALUES AND COLORS presented in Chart XII may be blended and modified indefinitely by ART and LIFE. A few of those which come earliest and easiest for the pupil are presented in Chart XIV (a).

 All forms, whether in primitive or complex conditions, should be comprehended first in their INTERNAL STRUCTURAL LIFE (of Centres, Axes, Angles, Measures, Motions) before DRAWING, as in Chart XIV (b). THE CURSE AND DESTRUCTION OF TRUE ART OR EDUCATION IS SOULLESS, SENSELESS MIMICRY, or the superficial imitation and mechanical reiteration of externals, without perceiving or presenting the INTERNAL LIFE, ORGANIC CHARACTER AND SPIRIT thereof. This fatal error passes into the later life and character of mankind; into its work, worship and worth in civilization. The utmost simplification or conventionalization of forms for Decoration should still be based on KNOWLEDGE and FEELING. Knowledge to possess the best facts of life. Feeling to perceive the best sentiment and significance of those facts and arrangements.

## LESSON AND CHART XV.

This chart gives a suggestion of VARIED INFLUENCES which forms have upon each other, in CONCENTRIC COMBINATION, by Twos. The student should practice and observe these fully and try experiments of his own for pleasant results; first treating them in line and then in surface, and noting what influence varied Values of light and dark, open and closed Spaces, contrasted or harmonized Colors, present within them. Remembering also that as we approach the White or Light end of the Scale (see Palette Chart XII) the forms and colors apparently gain force and size, while in approaching the Black or Dark end they diminish.

## LESSON AND CHART XVI.

Extends this Form Experiment to more complex and familiar forms of shields, flags, etc.

## LESSON AND CHART XVII.

Gives a most important manifestation of how the mind (through the eye) is led along and entertained by the variety of MOTIONS implied and suggested by Lines, Forms, Surfaces, etc., in combination. The figures of the Chart, together with the accompanying Text, speak for themselves, and should be very thoroughly studied.

## LESSONS AND CHARTS XVIII TO XXIII

Are a series of practical decorative Examples, derived from the Japanese, of The CONSTRUCTION and MULTIPLICATION OF DECORATIVE UNITS for PATTERNS IN ONE PLANE. When the Unit of design is regularly repeated in all directions over the surface, for its embellishment and enrichment, it is commonly called, in commerce, an "All over" Pattern. Students should notice that in all the examples of this class the Whole Design is either the multiplication of a GEOMETRIC Unit, or a Unit cast upon a GEOMETRIC "BASE" or "UNDERWEB," for regularity of multiplication. In some the Geometric Base is clearly revealed; in others it is latent or concealed. This form, or forms, played over and across the Base is called THE OVERLAY. Sometimes in the multiplication of the decorative Unit over the Surface, the eye is not called in any special direction, but allowed to repose; or, is so drawn in opposite directions as to remain practically in repose; in which cases the Pattern is considered "static" or stationery. But in many others a distinct Motion or Tendency is generated to conduct the eye upward, downward, aslant, or in undulating, revolving, radiating, etc., directions. This Tendency of the Pattern is called its SET, and has most important consequences affecting the character of the Design, and its influence in artistic combinations.

Such tendencies or "Sets" in the general effect are often quite unexpected to the novice in wall paper, textile, etc., Design—coming to him in the light of surprises, as he sees his pattern unit (or units) multiplied by the process of manufacture, all over a surface. Hence it is well to study out the effect in mass as well as in unit.

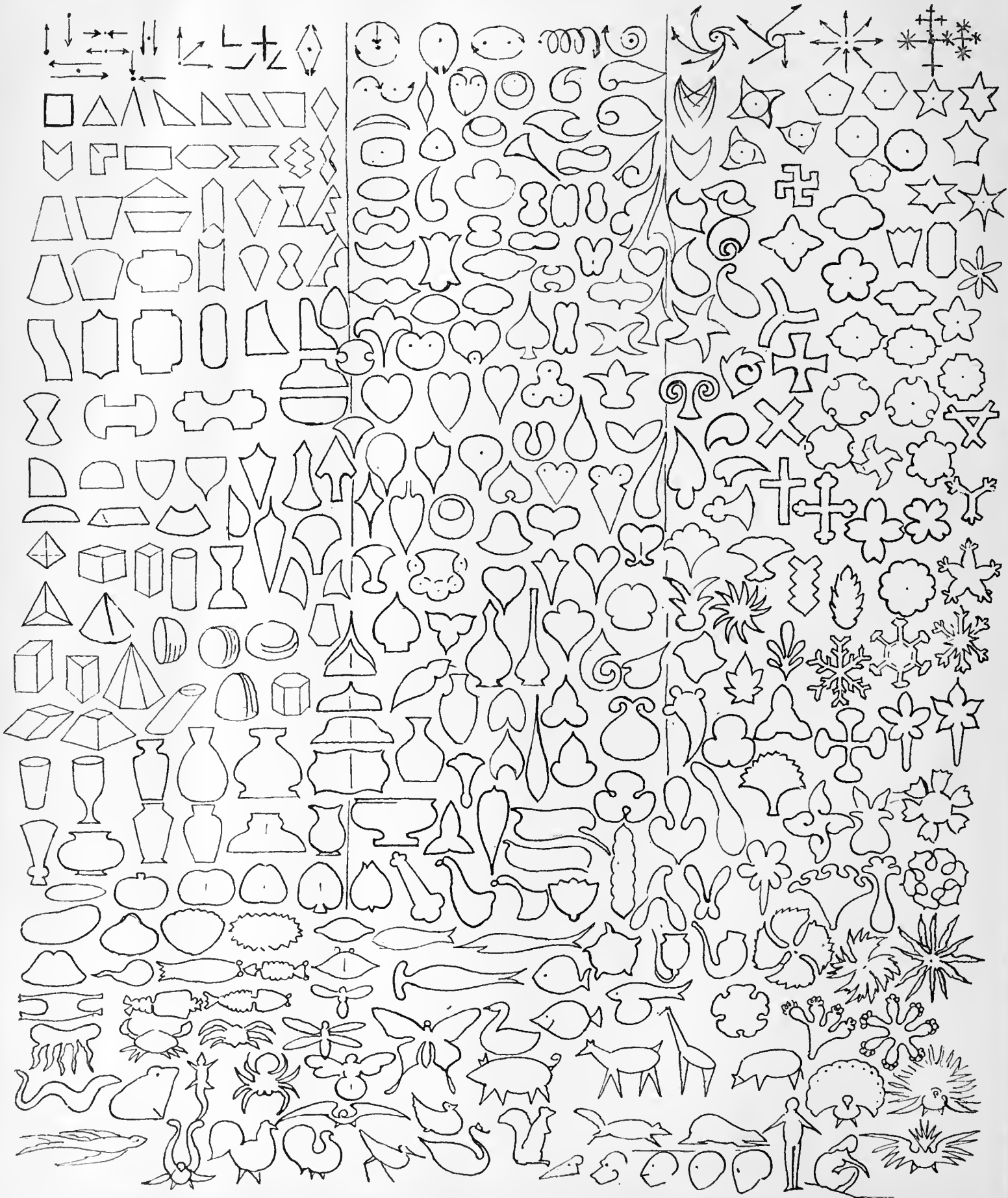
The examples of the series have been arranged by the author in such order and system, from Geometric to Composite and Organic Overlays, as to assist Students to see PRINCIPLES (which should be the teacher's main purpose).

# PRIMITIVE FORMS.

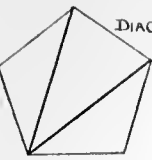
RIGHT

ROUND

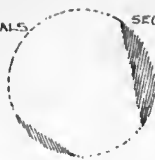
RADIATE



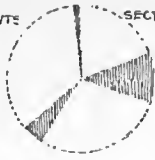
GEOMETRIC  
QUANTITIES—  
RATIOS—  
PROCESSES—



DIAGONALS



SEGMENTS



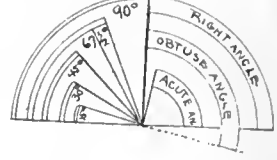
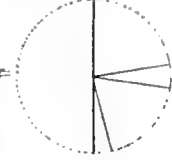
SECTORS



QUADRANT

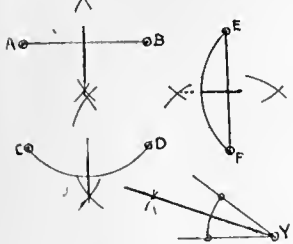


SEMICIRCLE

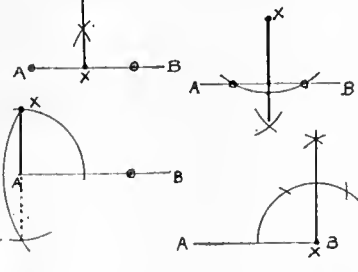


To Bisect

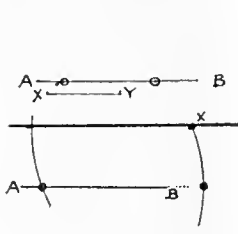
LINE-AB  
ARC-CD  
CHORD-EF  
ANGLE-Y



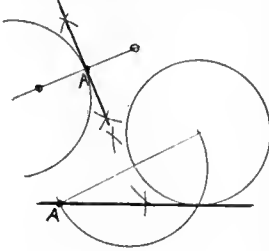
To Draw Line PERPENDICULAR  
to AB from X



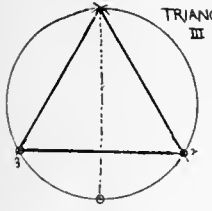
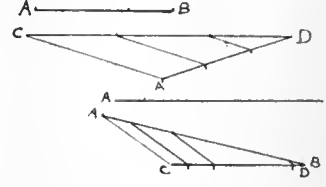
To Draw Line PARALLEL  
to AB — at distance XY—  
from X.



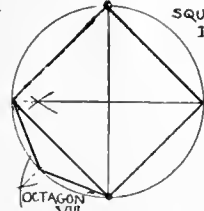
To Draw TANGENT through A.



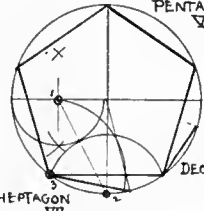
To Divide CD PROPORTIONALLY  
to AB



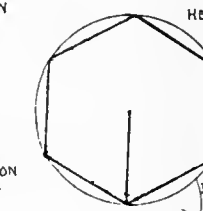
TRIANGLE III



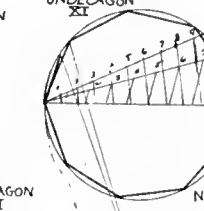
SQUARE IV



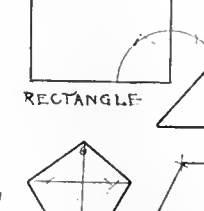
PENTAGON V



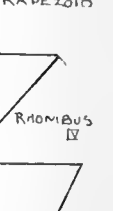
HEXAGON VI



HEPTAGON VII.



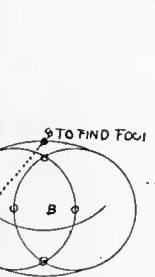
OCTAGON VIII



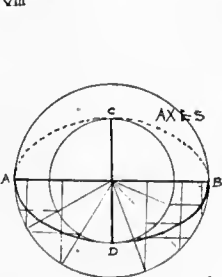
NONAGON IX



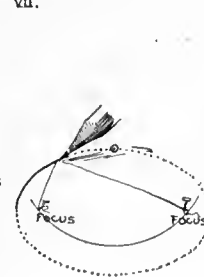
ELLIPSE



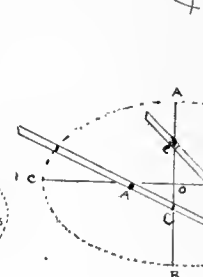
TO FIND FOCI



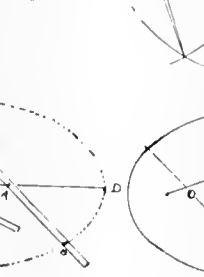
AXES



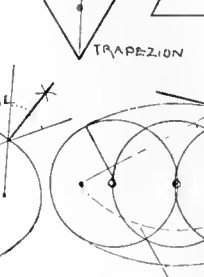
FOCUS



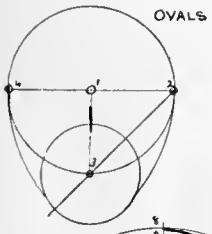
FOCUS



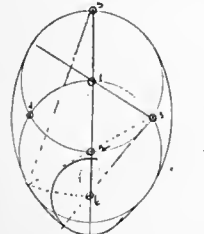
NORMAL



TANGENT



OVALS



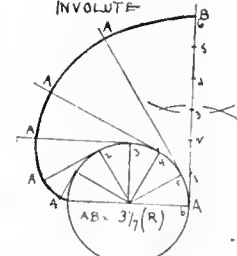
HEART CURVE



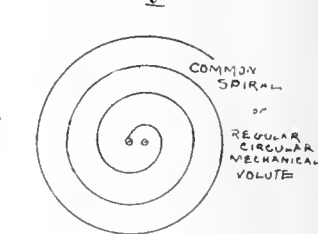
PARABOLA



HYPERBOLA

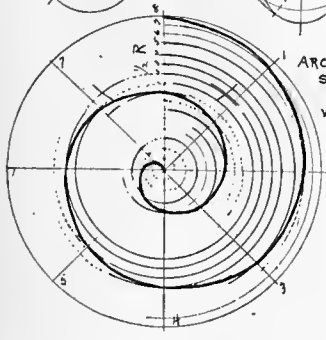


INVOLUTE

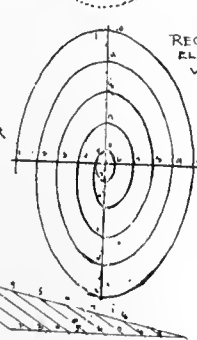


COMMON SPIRAL

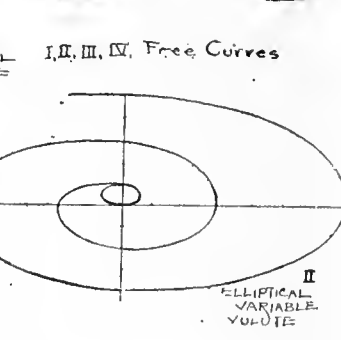
REGULAR CIRCULAR MECHANICAL VOLUTE



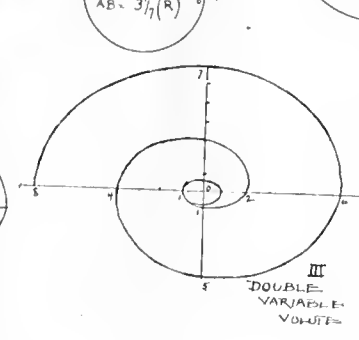
ARCHIMEDEAN SPIRAL or VARIABLE CIRCULAR VOLUTE



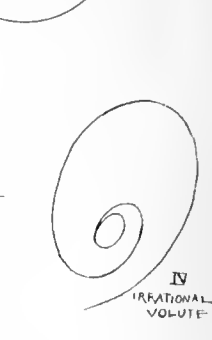
REGULAR ELLIPTICAL VOLUTE



I, II, III, IV, Free Curves

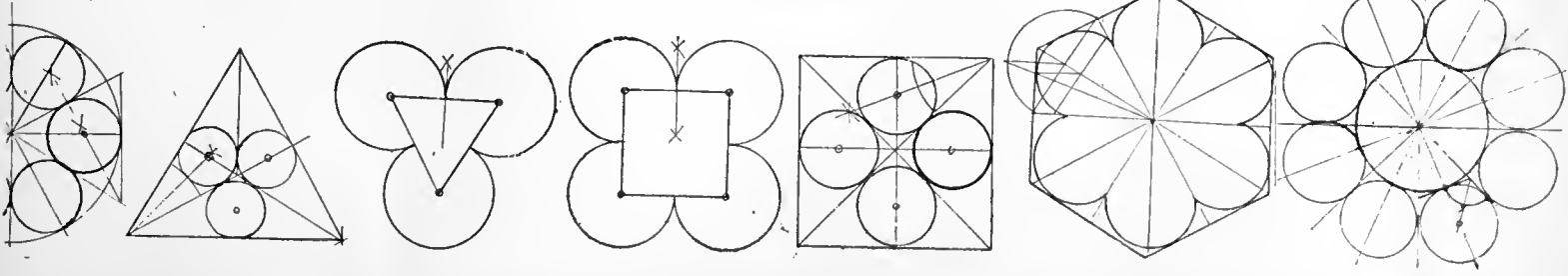


DOUBLE VARIABLE VOLUTE



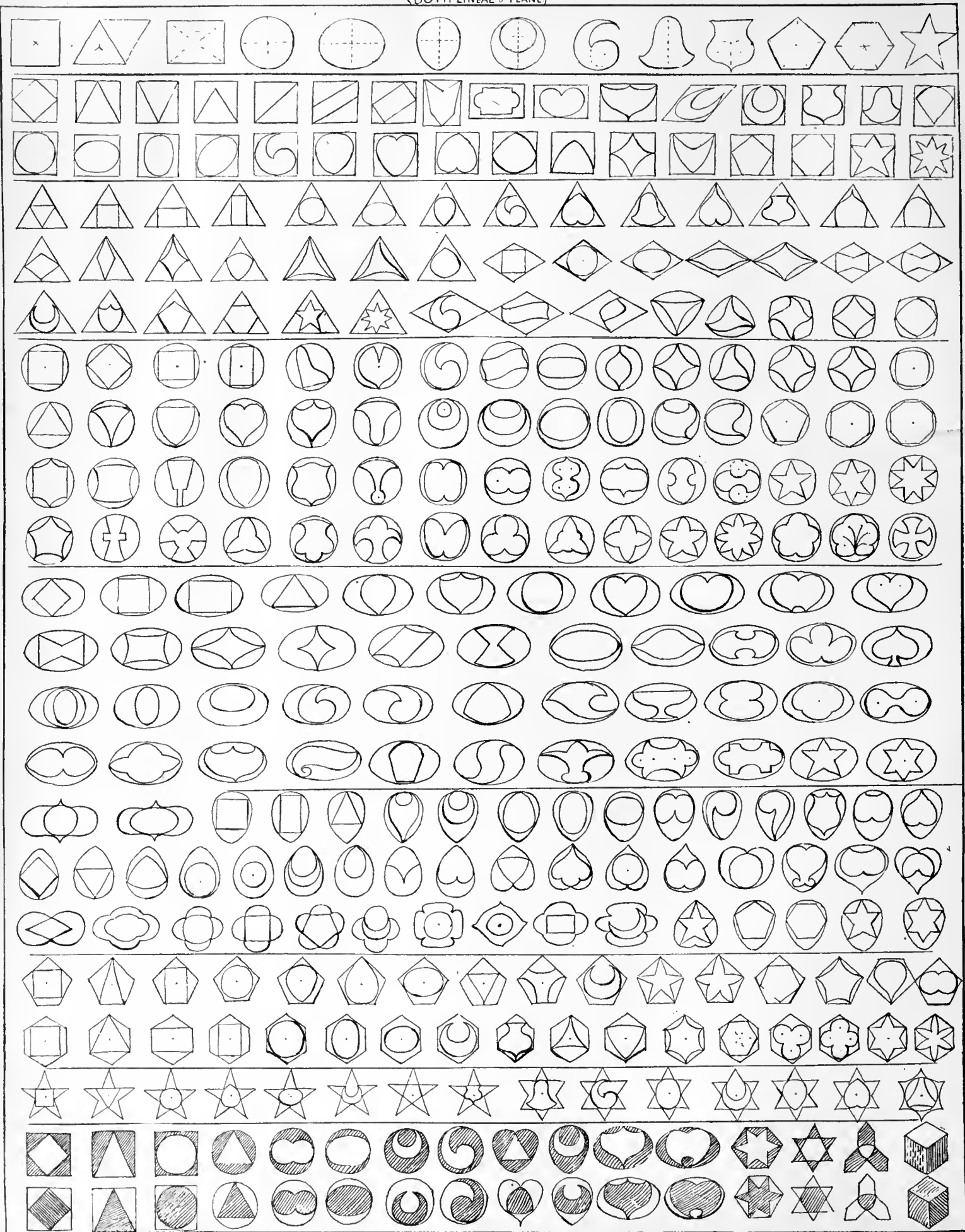
IRRATIONAL VOLUTE

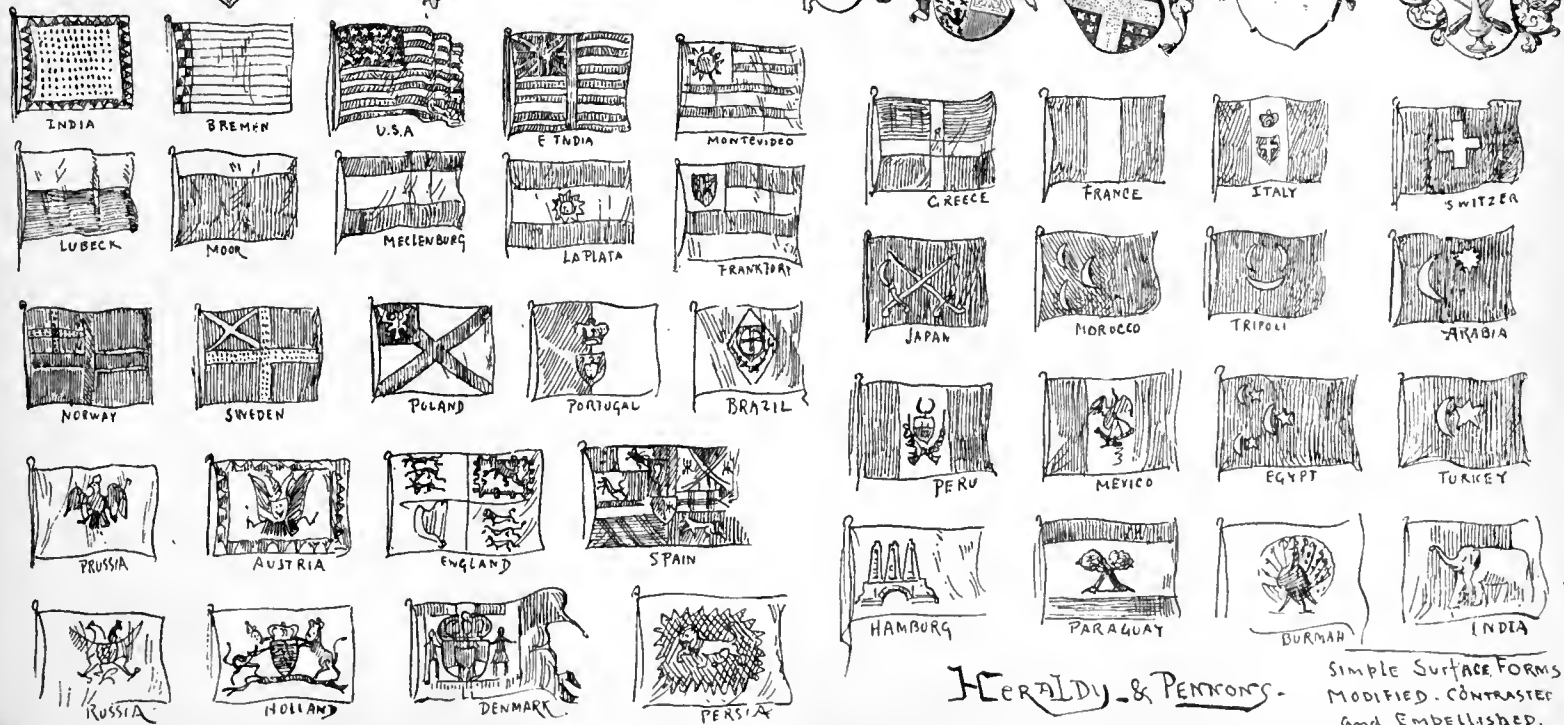
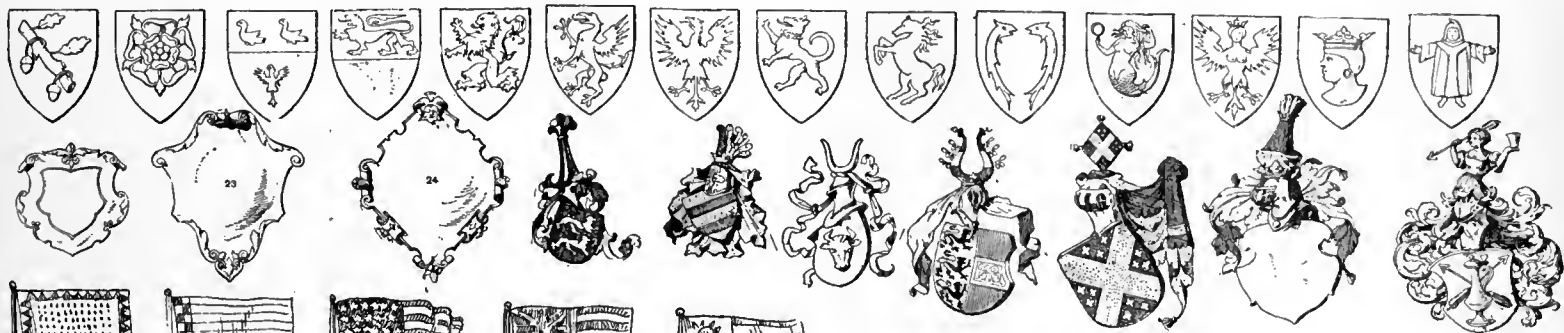
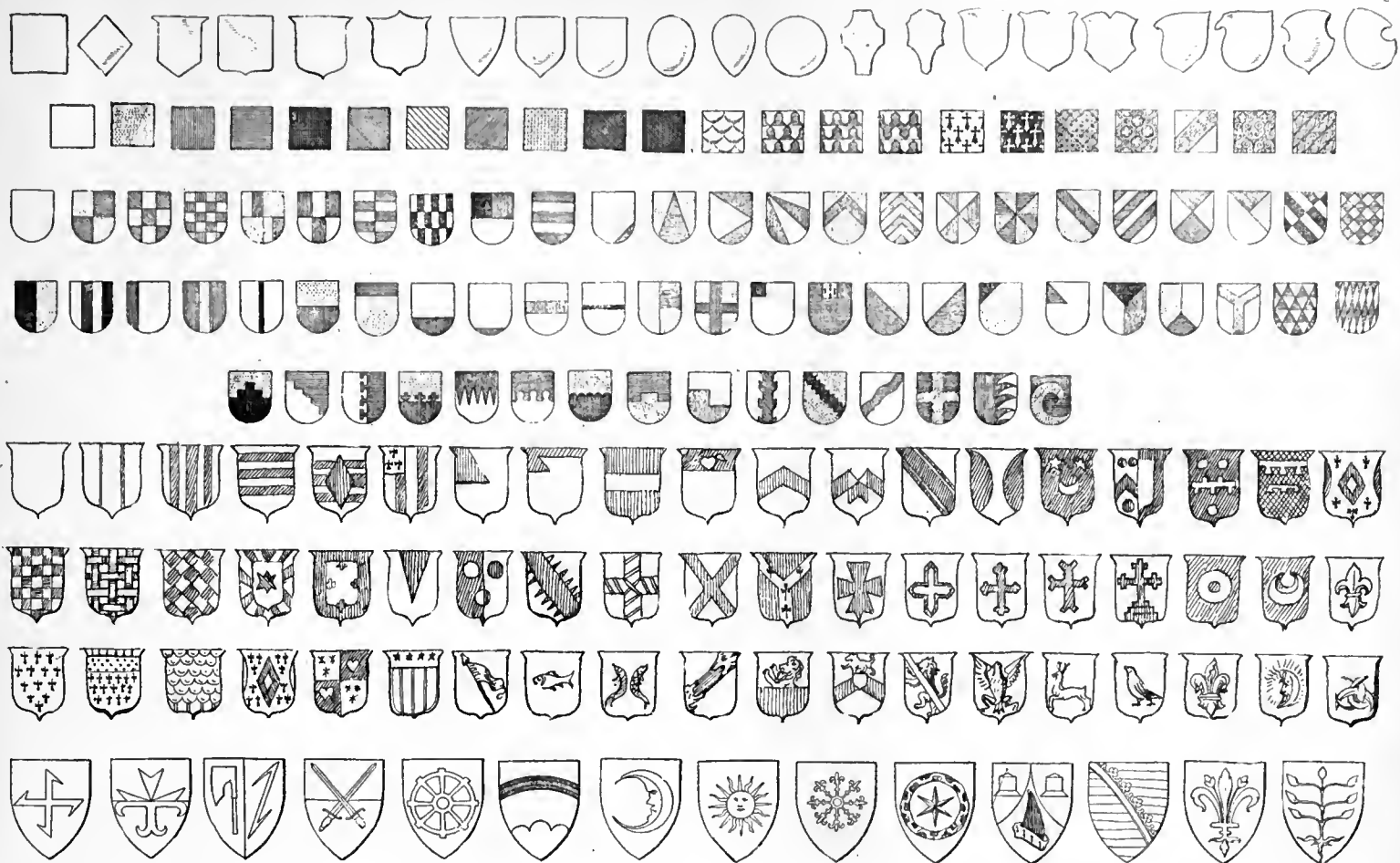
GENERIC FORMS combined by GEOMETRIC PROCESSES



## GERMINAL FORMS COMPARED.

(BOTH LINEAL & PLANE)





HERALDY & PENMONS.

SIMPLE SURFACE FORMS  
MODIFIED. CONTRASTED  
AND EMBELLISHED.



		TO GRAVITY	CONCENTRIC BY				ROTARY					TO+FROM CENTRE	FROM CENTRE	RADIATE TO MARGIN	TO CENTRE	ENCLOSED MOTIONS
			3	4	5	6	TO MARGIN	TO MIDWAY	AROUND MARGIN	MARGIN INWARD	FREELY ABOUT MARGIN					

**OPTICAL MOTION**  
—  
IMPLIED IN  
LINES  
FORMS  
AND  
ARRANGEMENTS  
—

THIS LESSON CALLS ATTENTION OF STUDENTS TO THE WAY IN WHICH THE MIND INSTINCTIVELY FOLLOWS THE DIRECTIONS OR TENDENCIES IMPLIED IN THE LINES FORMS AND ARRANGEMENTS OF FIGURES

THESE RUDIMENTARY EXAMPLES ARE SUFFICIENT TO SHOW HOW MUCH PLAY OR ENTERTAINMENT IT IS POSSIBLE TO SUGGEST TO THE MIND AND IMAGINATION THROUGH THE EYE, ON ACCOUNT OF THE LATENT FORCE, WILL, INTENTION, NECESSARY TO CREATE ALL FORMS.

ALSO HOW SOME (ON THE LEFT) ARE CONTROLLED AND STEADIED TO UNITY BY LATENT GRAVITY. SOME WANDER. SOME LEAP OR SPRING UPWARD. SOME SLANT. CROSS. BALANCE. SOME PLAY ABOUT CENTRES OF CONTROL (IMPLIED OR MARKED). SOME REVOLVE AND UNFOLD. SOME UNDULATE. SOME RADIATE. SOME RISE BY CRESCENDO-DIMINUENDO. SOME COMBINE INTERLACE MEANDER. SOME CLEAVE OR SEVER. SOME ENCLOSED BY OTHER FORMS. PLAY WITHIN THESE. IN VARIETIES OF MOTION

**ROTARY FRETTS (Free-Balanced Concentric & Enclosed)**

**SEVERED**

**ROTARY GERM FORMS (Free-Balanced Concentric Enclosed)**

**CRESCENDO DIMINUENDO (ANTHETIC)**



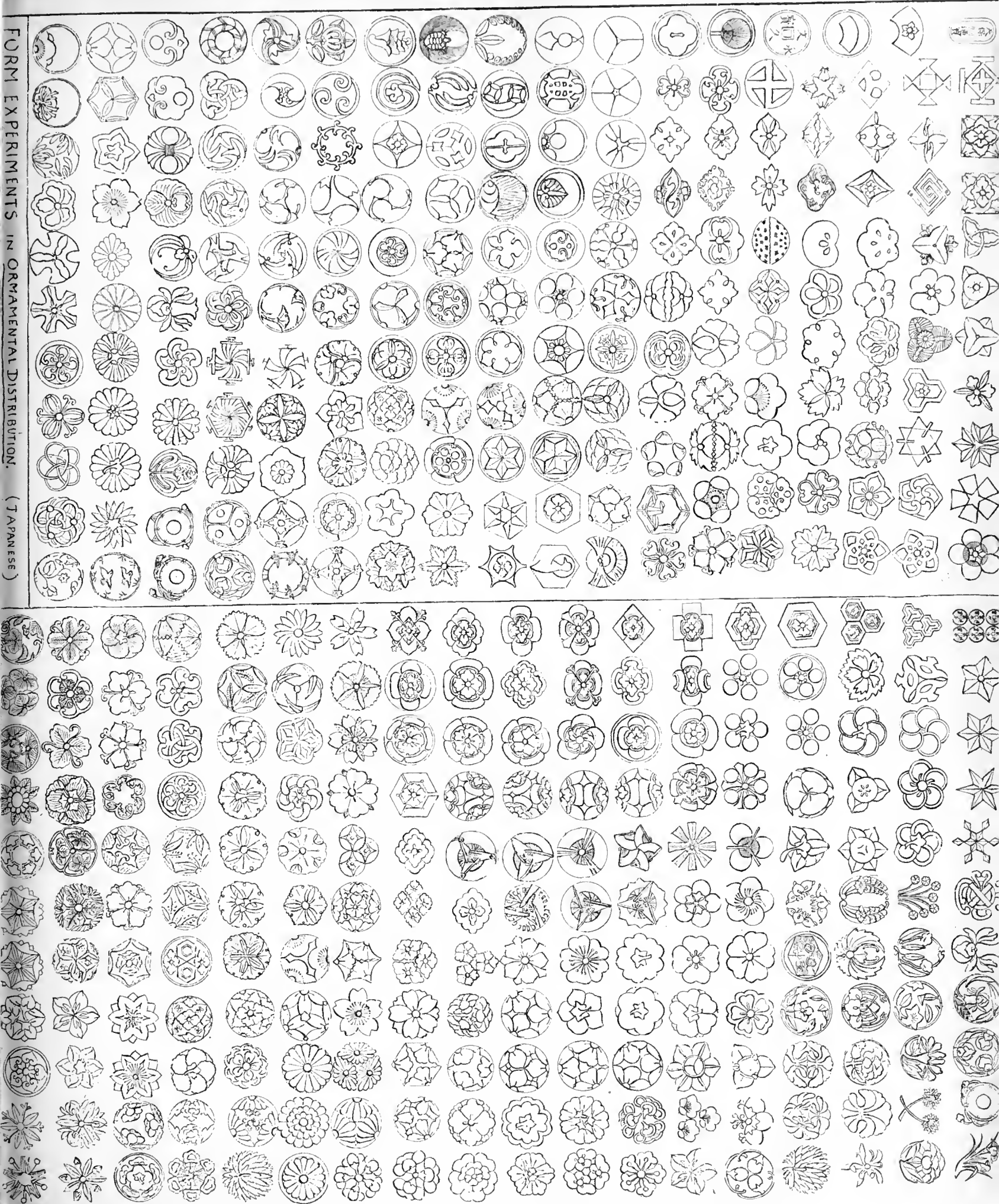


CHART XIX.

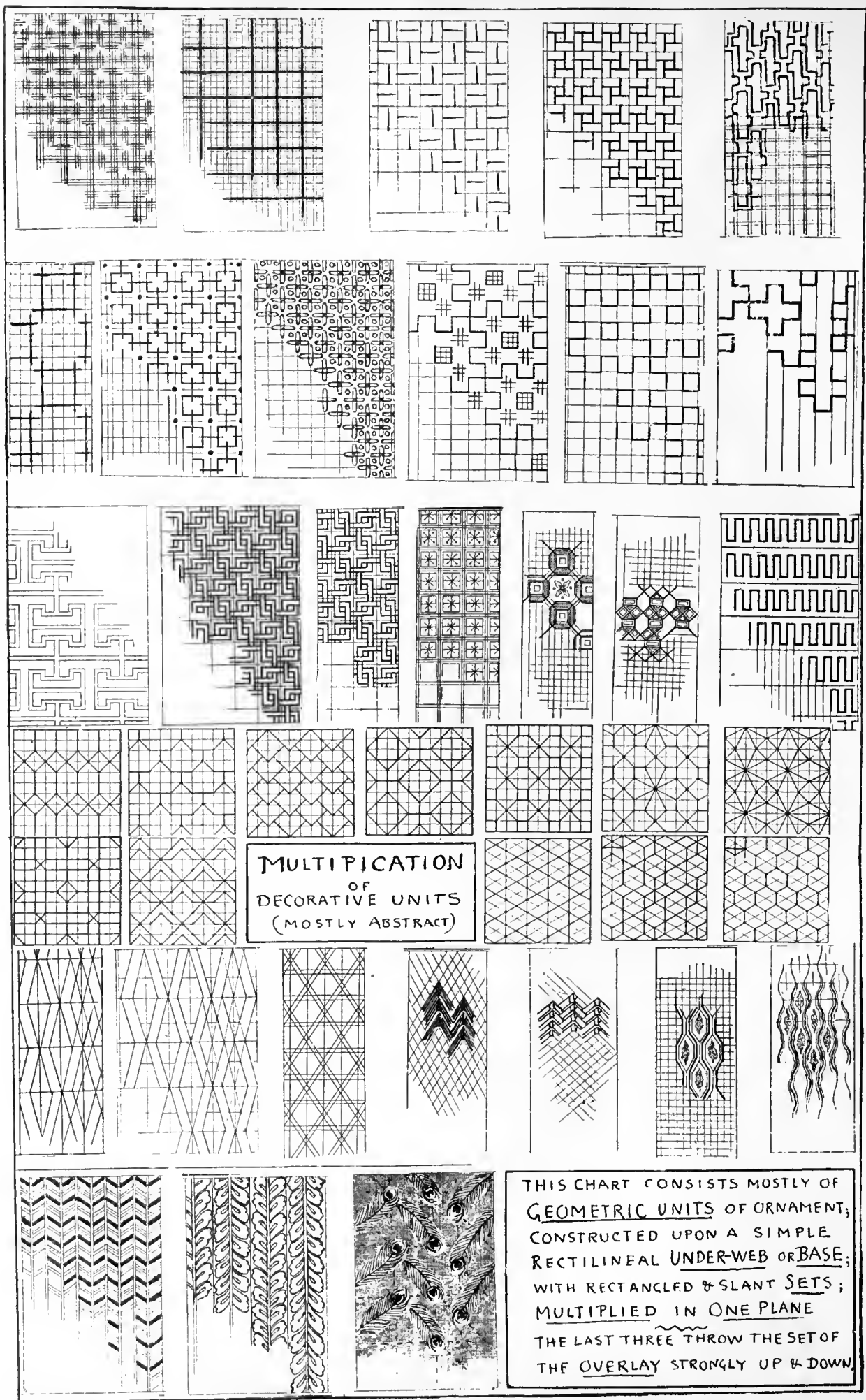
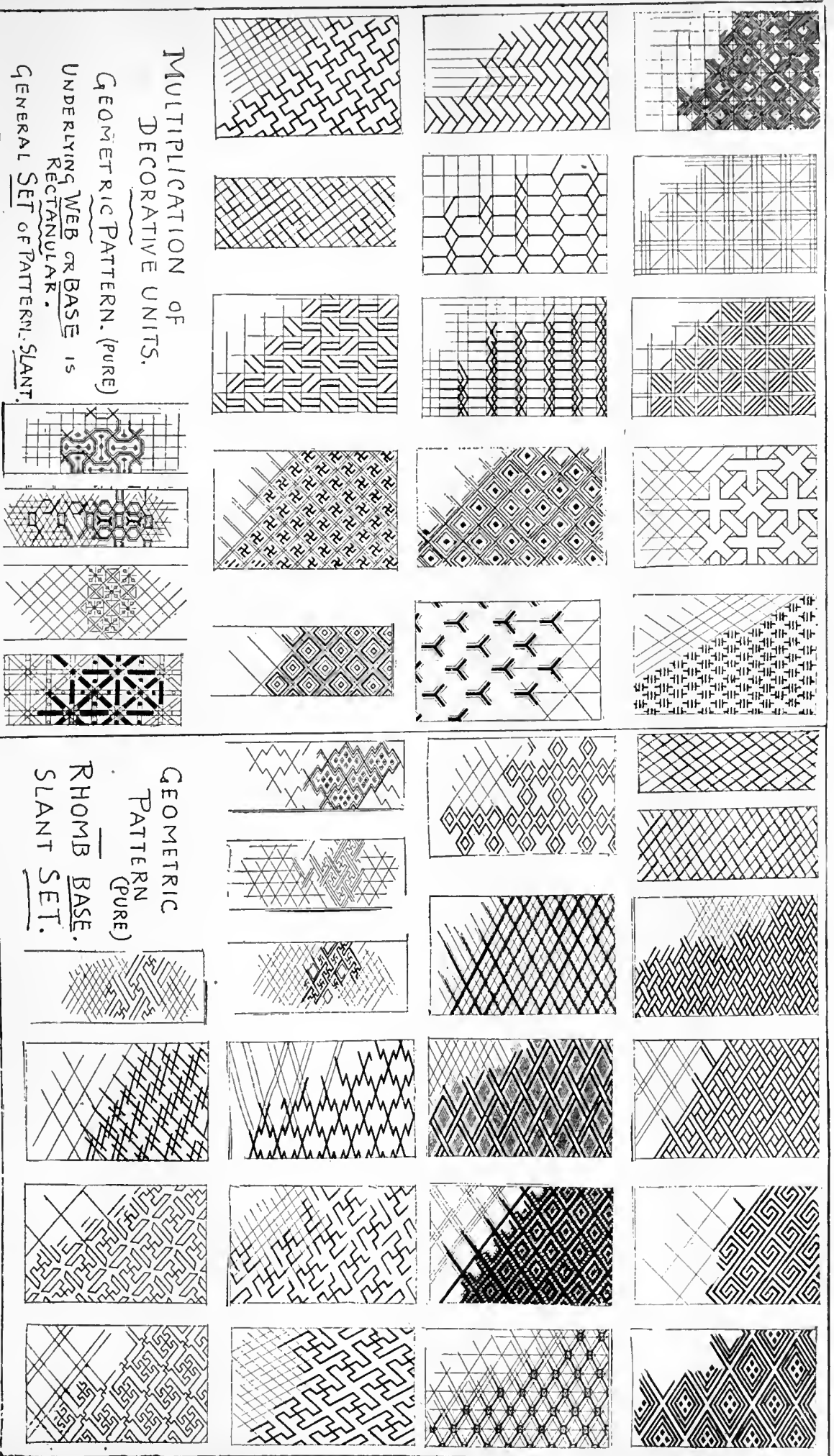


CHART XX.





MULTIPLICATION OF DECORATIVE UNITS

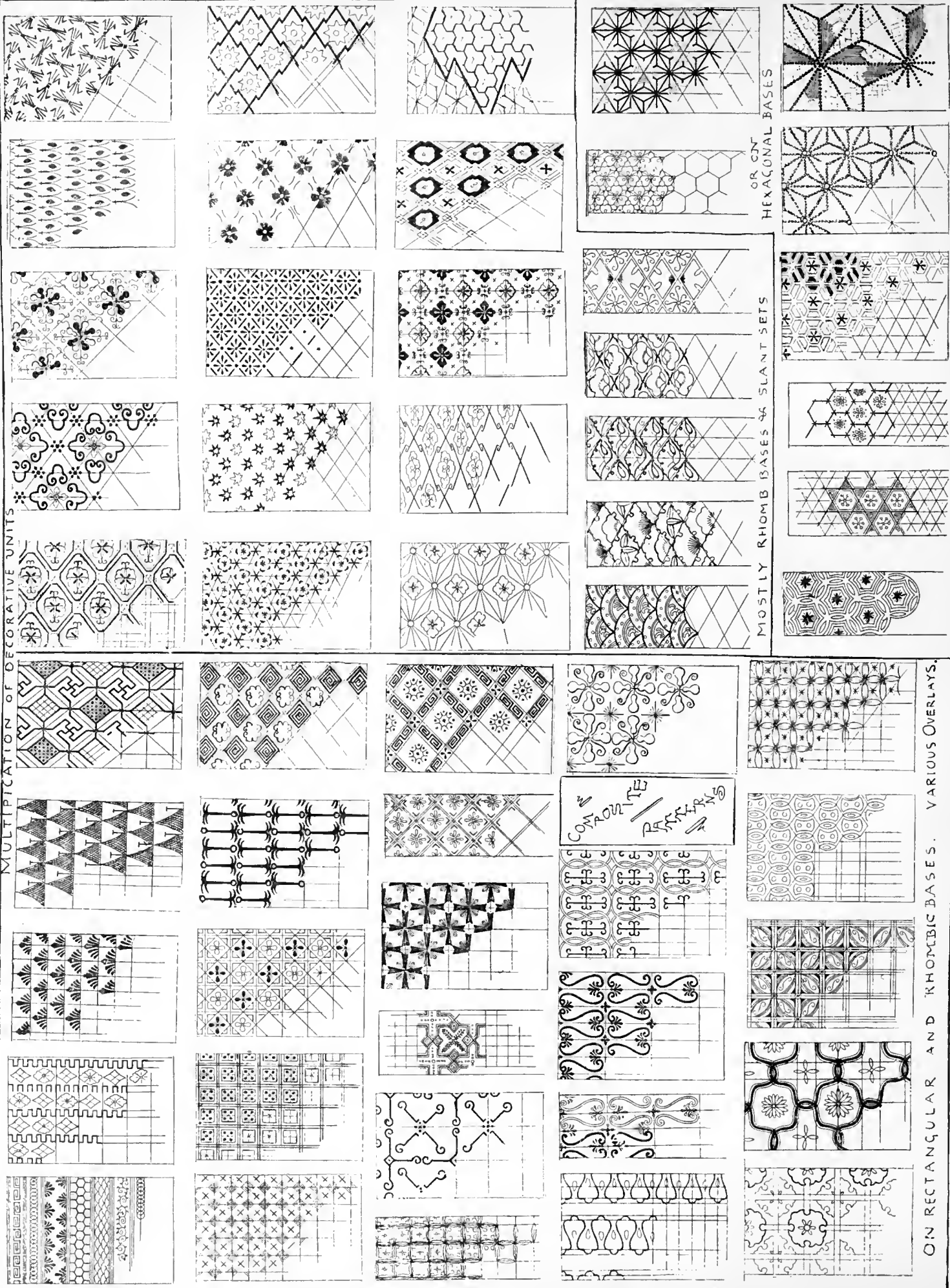
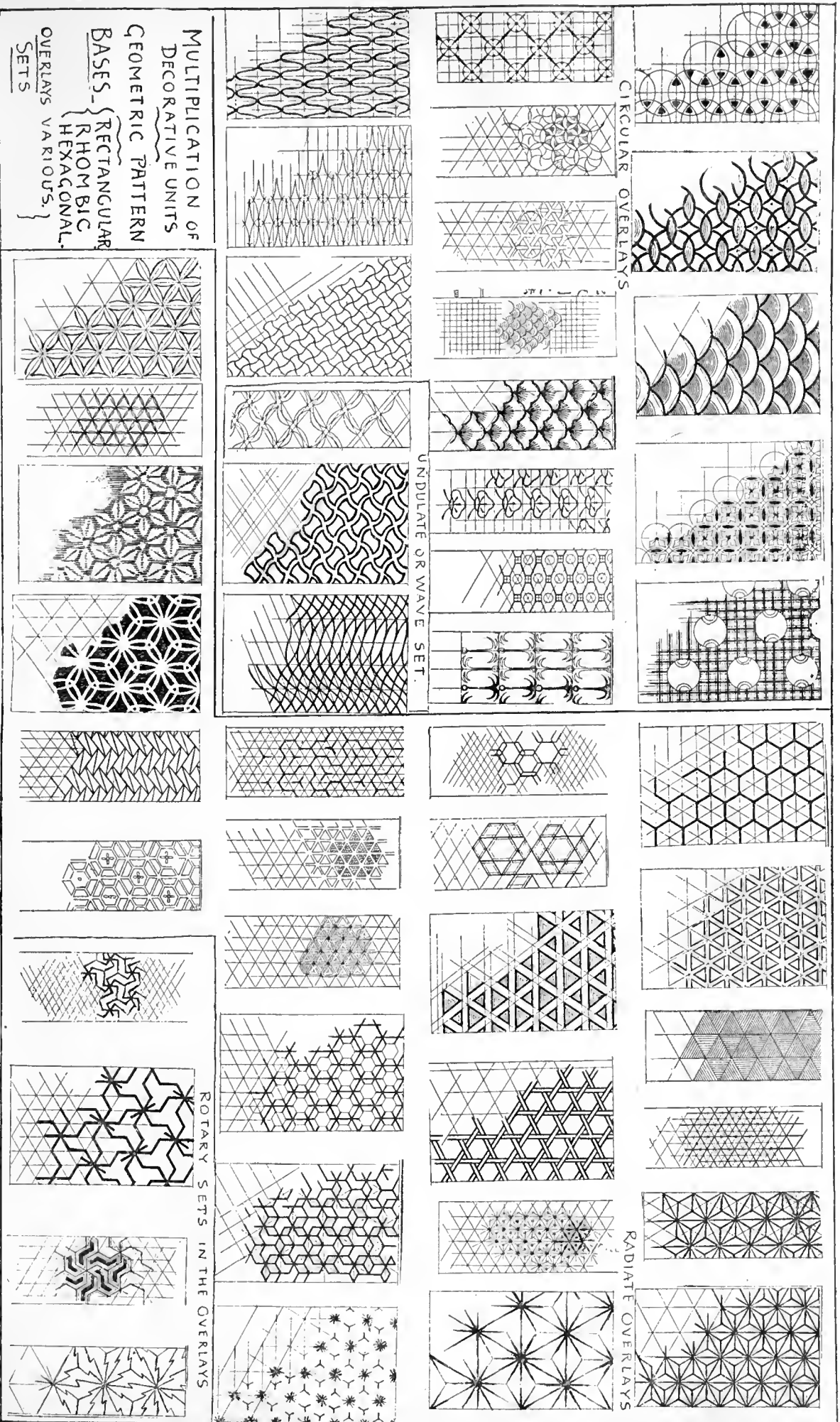
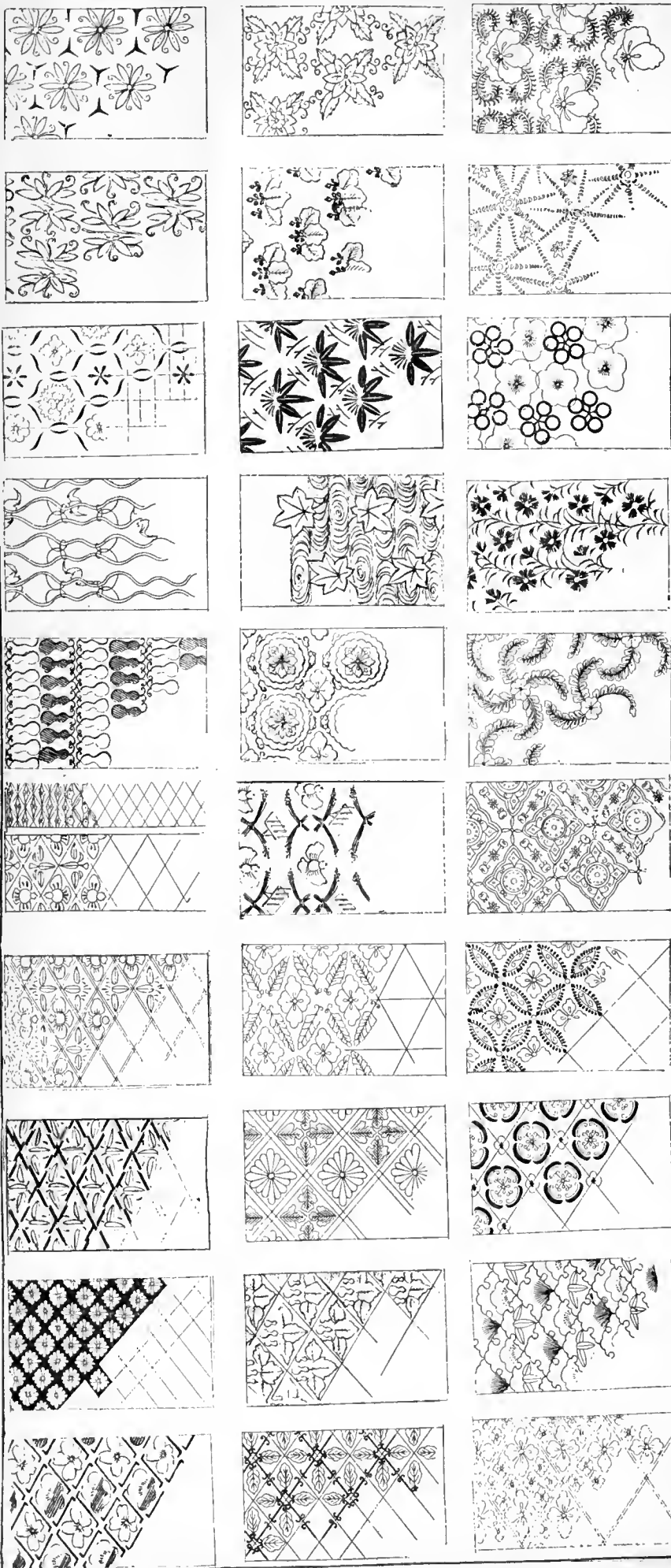


CHART XXII.

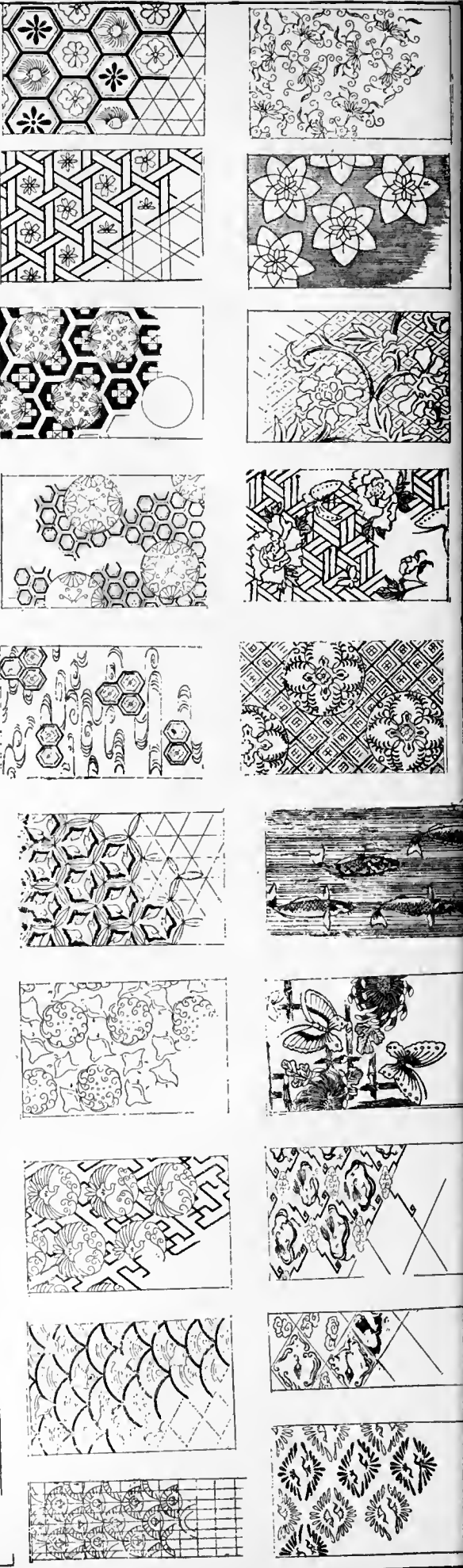




MULTIPLICATION  
OF  
DECORATIVE UNITS.

CONSTRUCTED UPON (LATENT OR VISIBLE) GEOMETRIC UNDER-WEBS OR BASES.  
AND HAVING ORGANIC (FLORAL, ANIMAL...) OVERLAYS.

P.S. THESE SUGGESTIONS OR ADAPTATIONS FROM THE JAPANESE, HAVE, UNDER OUR SCIENTIFIC REARRANGEMENT, A GENERAL EDUCATIONAL SIGNIFICANCE.





## SECTION III.

### LESSON XXIV.

# LIFE DRAWING.

If a student has properly observed the Origin, Character and Influence of the INTRODUCTORY FORMS AND RELATIONS hitherto presented, together with that most important of all considerations, the BEAUTY that comes from their proper HARMONY AND CONTROL IN COMBINATION FOR SPECIAL EXPRESSION, he will be ready to perceive and vitally express these same forms, relations and beauties, when presented in more composite and complex situations and organizations.

So, just as he should avoid all shallow superficiality and mere Externalism in drawing rudimentary or even mechanical forms, but rather see into their Internal Structure and Relations (the better to draw them in a true and expressive manner), even so the good draughtsman and true artist will perceive deeply and express vitally the MOTIONS, MEASURES, STRUCTURES AND TYPE FORMS, involved in growing and moving organisms, such as flowers, birds, animals and human beings.

As architects comprehend the constructive relations of beams, rafters etc., that support and partition a building, and even reveal through the external shell this internal life of the occupants, so the great classic sculptors of Greece and the master draughtsmen of Europe (such as Da Vinci, Raphaël, Michael Angelo, Durer, Rembrandt and Millet), deeply comprehend the Inner Life and Significance of the living forms they present. Their lines are free, vital, deeply INTERPRETIVE AND SUGGESTIVE. They scrupulously avoid all dead lines, all soulless "blocking systems" or monkey tricks. Their lines and forms are full of meaning. Through their drapery they feel and render the plastic flesh, and through their flesh the strong structural life within. Like nature, they reveal, in each case, so much of this as is best for the finest artistic and poetic significance of the whole.

So, as in the accompanying chart, let each "life" draughtsman proceed by orderly and intelligent steps—

1st. To observe and lightly record on the paper or canvas, the MAIN MOVEMENT of the whole figure. This line of motion (as seen in Section 1 of the accompanying Life chart) reveals at once the main expression of the action, and of course is not an external but an internal ("ideal") line, "felt" by the artist, and should be delicately but bravely given at the start, and can be gradually overlaid and eliminated.

2d. The MAIN MEASURES and subordinate Motions should be carefully and lightly indicated.

3d. A proper knowledge of ANATOMICAL STRUCTURE will show him that many of these main measures and points of flexure in the movements are not only preserved and marked in the Bony Framework and Joints of Nature but, according to variety in action, are more or less revealed through the skin.

4th. Some of this same Bony Structure is also made, by Nature, to follow and indicate clearly (as in the case of the ribs) the TYPE-FORMS presented by the general Masses of the Fleshy or Muscular Portions. Thus the human head is based upon the oval. The human torso is a long oval, divided into two sections or basins, an upper one holding the lungs and heart, a lower holding the intestines, etc. These two basins face each other and are bound by the connecting spine. The human arms, legs and fingers are conical; hands triangular; feet triangular pyramids elongated to the front. It is very important to feel these masses and their perspective in space.

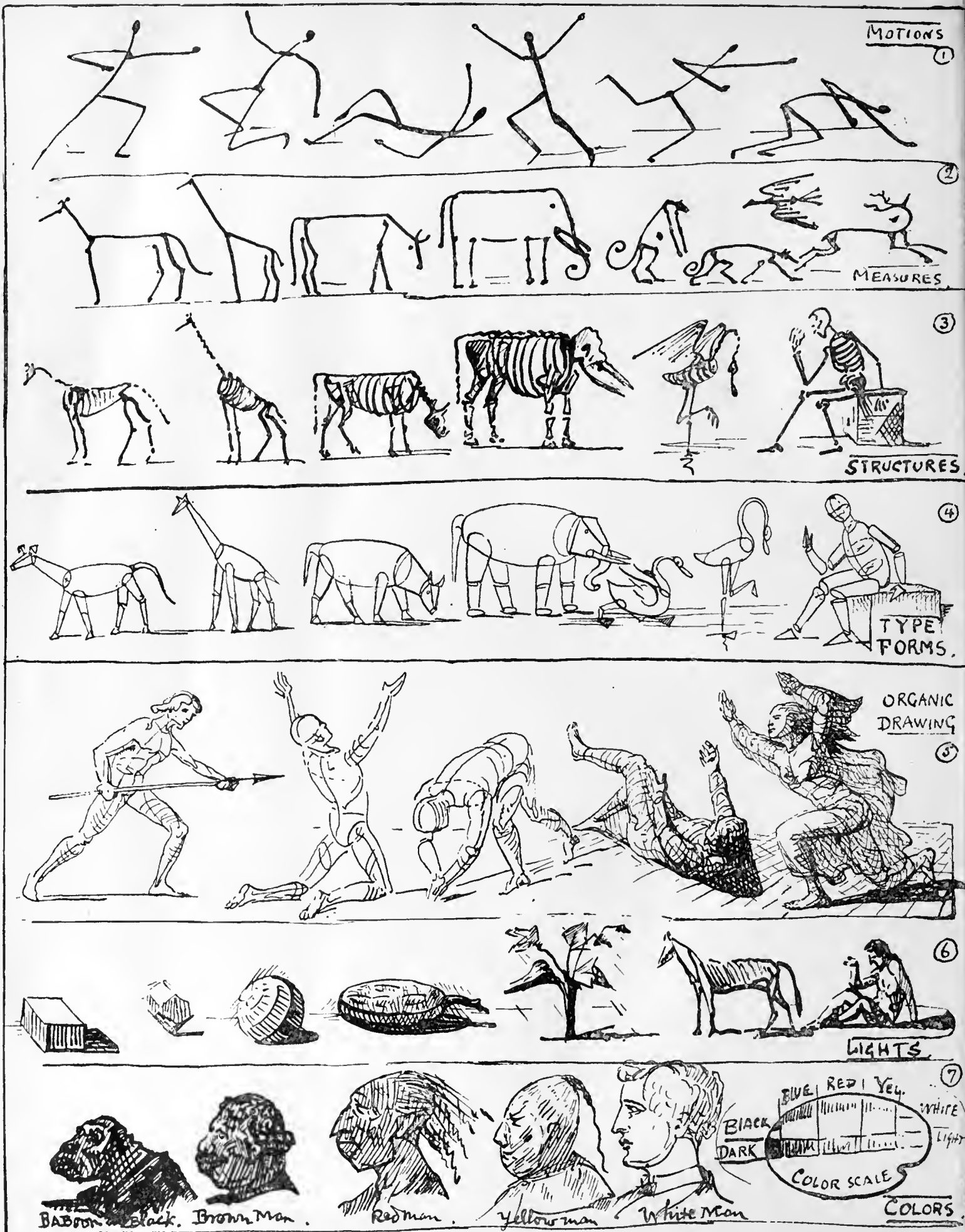
5th. These preliminary structural truths being first delicately indicated, and, so to speak, cast up as a light "framework" on which to build in space, it will be found easy and natural to express, with free flowing and pliant lines, the plastic quality of organic and mobile forms, and that subtle charm and sense of reality derived from vital union of bones, muscles, tendons, etc (in the animal frame), which nature gives, and the Master Artists always preserved.

The student would do well to study carefully in this connection the grand and immortal life-drawings of such classic masters as are above named, and whose leadership is infinitely more reliable than the spiritless shallow and wooden systems of many modern art schools (so called), depending on a blind and superficial mimicry.

6th. When once the student has acquired power to express the forms of life in eloquent and living lines, he can consider the SHADING OR GRADING OF LIGHT upon the forms—being careful to retain in mind the three main divisions or masses of Light, between Full Light and Shadow (as indicated in Chart XII), before breaking them into minor subdivisions. Main octaves should be recognized before notes under those octaves. And he would do well to carefully outline at first the planes of the light's gradation in a vital and expressive way, with a pressure of black no deeper than the shade involved, before filling in the shade itself. Light can be best studied on white objects, like casts.

7th. He can then combine, with all the above, the Truths, Harmonies and Values of CHARACTER, COSTUME, TEXTURE AND COLOR, relating each color to the scale of light for its corresponding "Value" or depth of Dark.

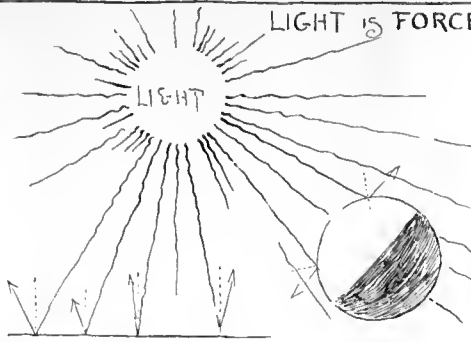
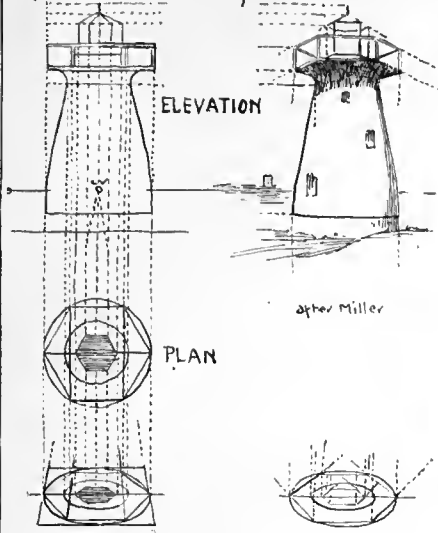




# LESSON CHART XXV. PICTORIAL PERSPECTIVE.

UNIVERSITY OF CALIFORNIA

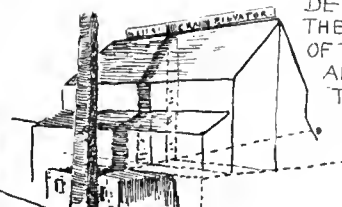
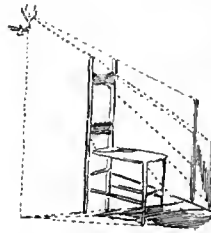
PERCEPTION OF SOLIDS FOR  
CONSTRUCTION IN INDUSTRY  
REQUIRES VIEW OF



LIGHT IS FORCE WEAKENING AS IT PROCEEDS

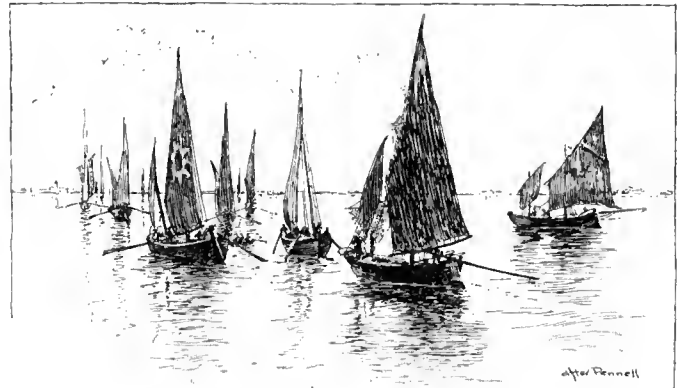
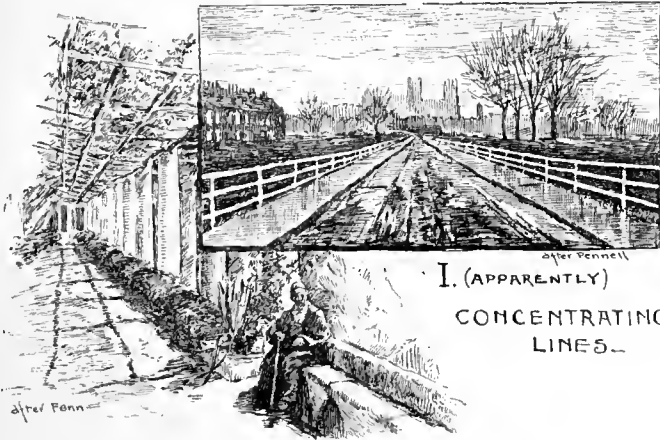
RAYs MOVE IN STRAIGHT LINES  
UNTIL REFLECTED—REFRACTED—  
DISPERSED—ABSORBED—  
LIGHT PENETRATES UNEQUALLY  
DIFFERENT SUBSTANCES which  
become TRANSPARENT  
TRANSLUCENT  
OPAQUE

COLOR IS PRODUCED BY DISPERSION  
AND ABSORPTION—



SHADOWS ARE  
DETERMINED BY  
THE CONSTRUCTION  
OF THE OBJECT  
AND POSITION OF  
THE SOURCE OF  
LIGHT.

## OPTICAL RULES of AERIAL PERSPECTIVE —



V. DIMINISHING  
FORCE of CONTRAST

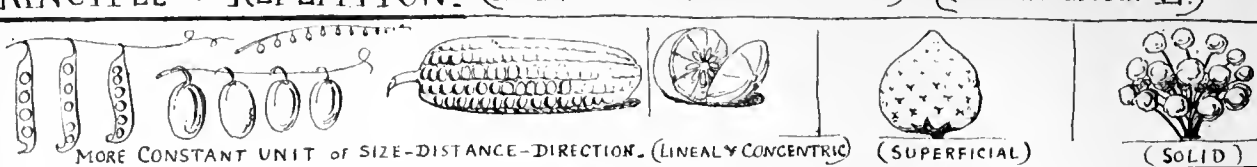
VI. DIMINISHING  
DETAIL—



LIBRARY  
OF THE  
UNIVERSITY  
OF CALIFORNIA

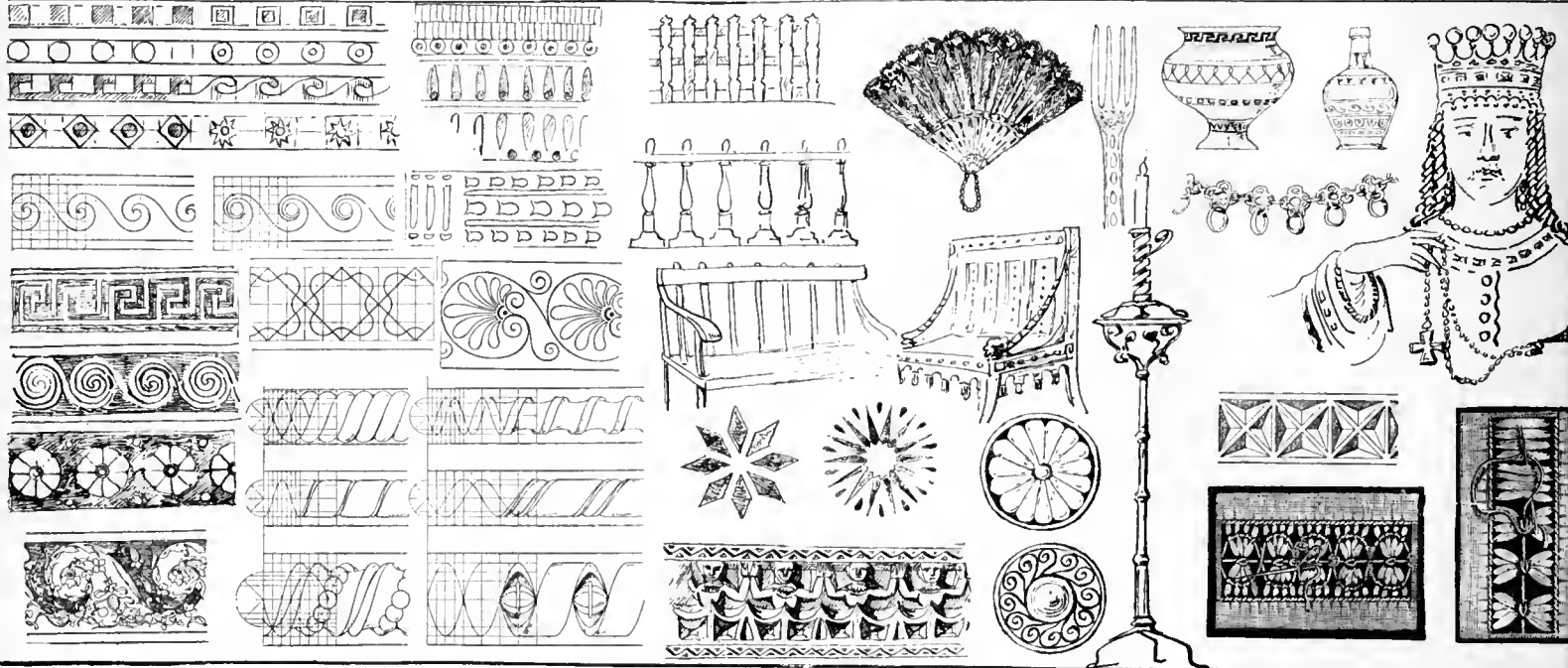
# PRINCIPLE OF REPETITION. (LINEAL - SUPERFICIAL - SOLID.) (COMPARE LESSON VI.)

**NATURAL REPETITION.**  
CONSTANT UNIT OF FORM, BUT  
NOT OF SIZE, DISTANCE, DIRECTION



**ARTISTIC REPETITION** OF A CONSTANT UNIT OF FORM - OF SIZE - OF DISTANCE - OF DIRECTION - ARRANGEMENT &c.

THE MIND DERIVING PLEASURE FROM THE RECURRENCE OF A PLEASURABLE FORM (UP TO SATIETY) AND WITH  
THE DEGREES OF UNITY AND REGULARITY PRESENTED.

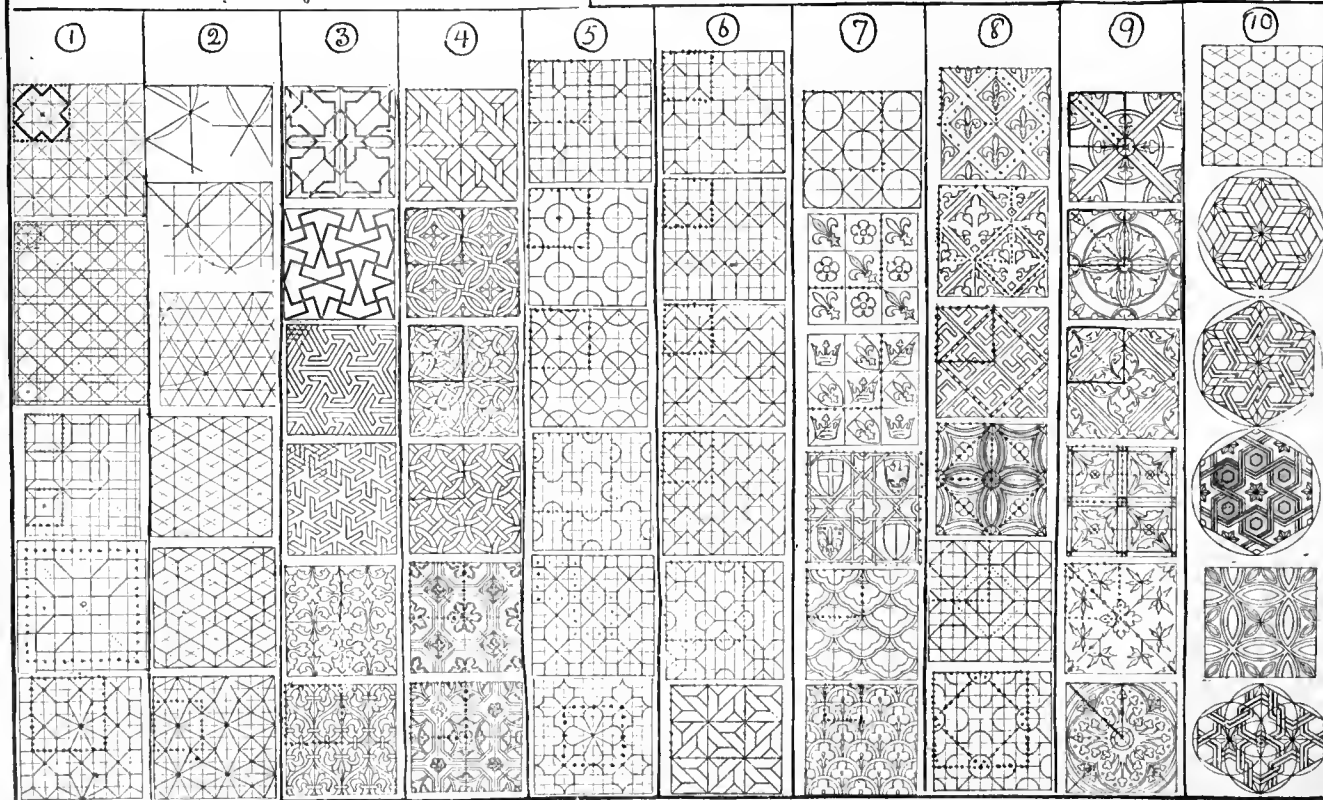
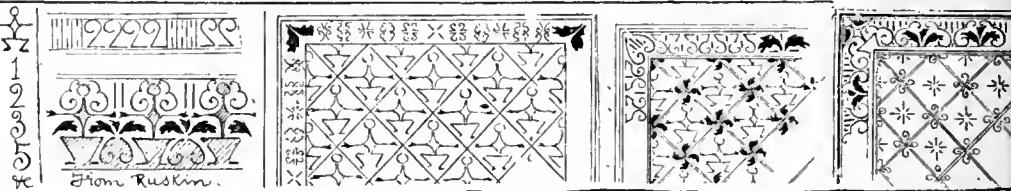


## MULTIPLICATION (OF THE DECORATIVE UNIT - IN TWO DIRECTIONS - ON SURFACE)

(FOR MANY EXCELLENT EXAMPLES SEE PRECEDING CHAPTER - LESSONS XVIII - XXIII.)

The following Examples are chosen.

1<sup>st</sup> To show that a PRINCIPLE redeems an Humble UNIT,  
(as in this upper example to the right) II<sup>nd</sup>.  
NEXT. That after an Ornamental Unit is generated  
and cast upon its Geometric Web or Base, THE REPEAT  
for industrial purposes (as by loom, stamp, stencil,  
tile &c) may variously employ & affect the PATTERN.

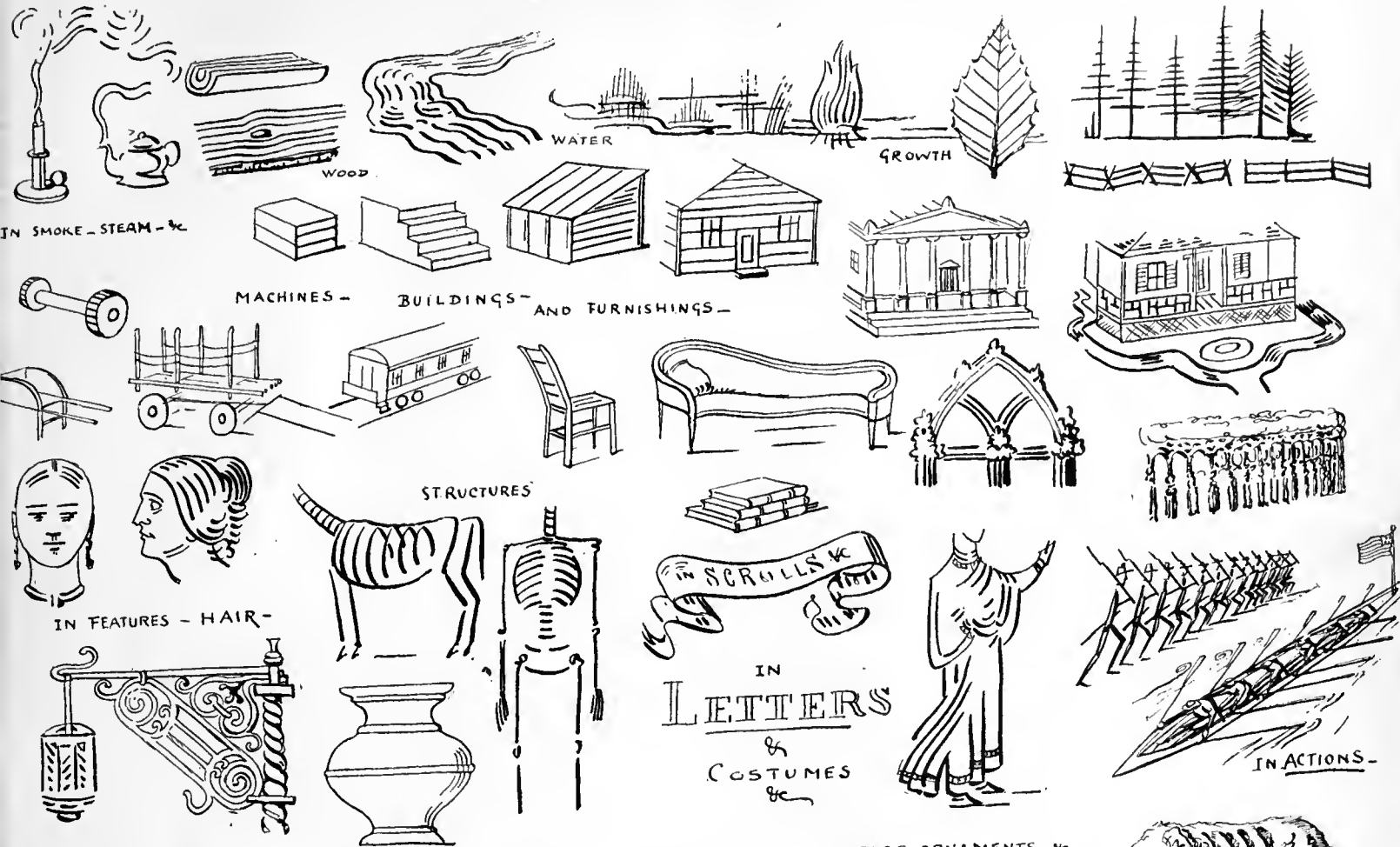


Columns 1 & 2, show  
The Generation of Unit  
3. Shows the intentional l  
of the Unit, in complex  
4 & 5. shows the Decorat  
Unit (or Pattern) begets t  
same General Design, th  
if turned any way.  
In 6 & 7. it must be Ke  
upright in the Repeat  
(though members of the Un  
may alternate, wave, deflect  
Column 8. shows, by dotte  
lines, that more than one  
Pattern (set perpendicular  
in 'diaper' order) would be  
the same general Desig  
Column 9. Shows Pattern co  
Revolved about a Centre.  
a pierced triangular Sten  
can reflect itself and s  
beget the same gen<sup>l</sup> Desig  
Column 10. Shows HEXAGE  
CIRCLE Bases employed we  
NEW FORMS  
Effects may  
in the mere  
Repeat of the U  
J.W. Sim

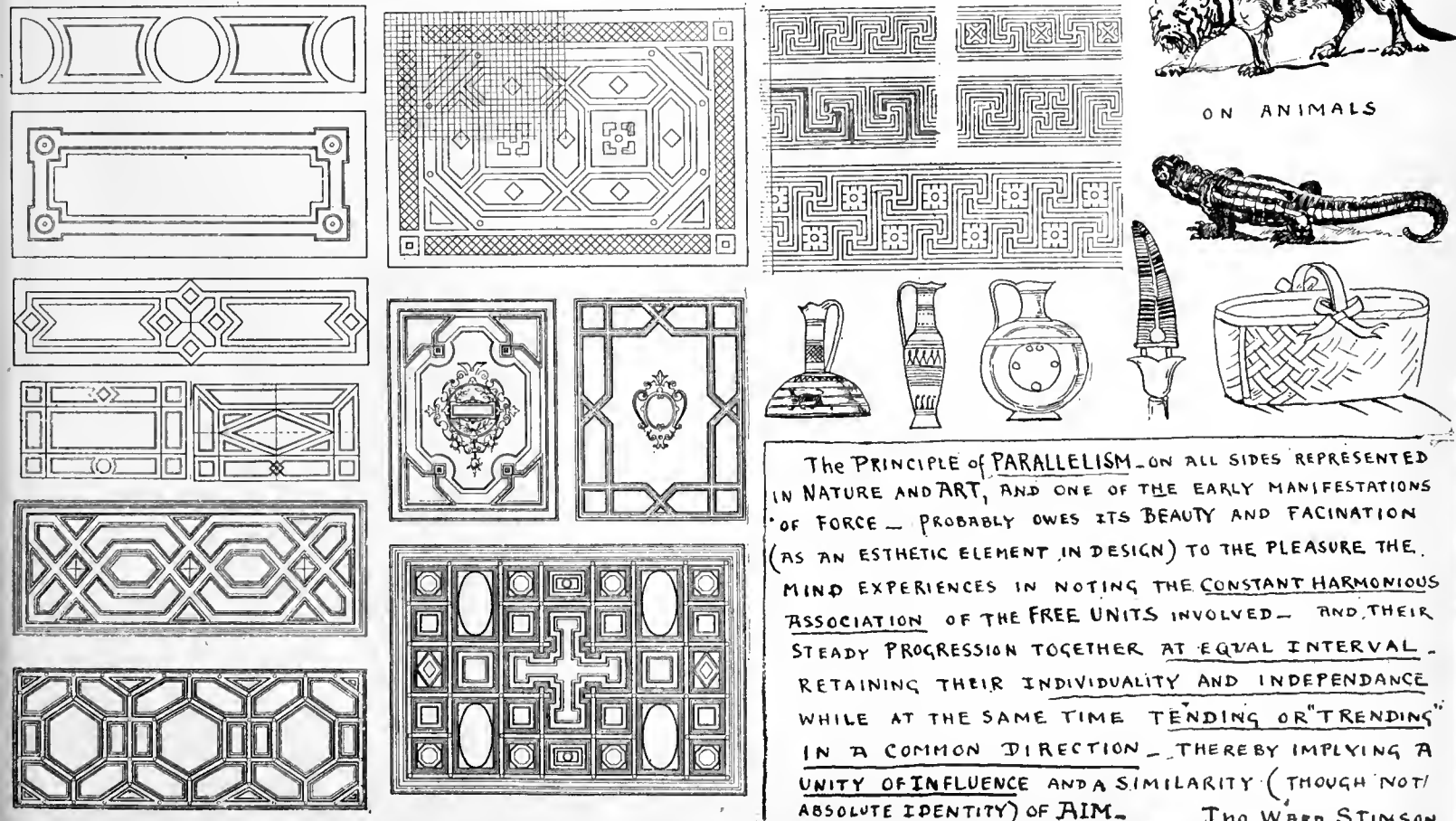


# PRINCIPLE OF PARALLELISM

CONSTANT INDEPENDENCE & INDIVIDUALITY - WITH SIMILARITY OF DIRECTION - OR UNITY OF TREND.



IN ORNAMENTAL FORMS - PANELS - AND DECORATIVE DESIGNS - SURFACE ORNAMENTS - &c.



The PRINCIPLE of PARALLELISM - ON ALL SIDES REPRESENTED IN NATURE AND ART, AND ONE OF THE EARLY MANIFESTATIONS OF FORCE - PROBABLY OWES ITS BEAUTY AND FACINATION (AS AN ESTHETIC ELEMENT IN DESIGN) TO THE PLEASURE THE MIND EXPERIENCES IN NOTING THE CONSTANT HARMONIOUS ASSOCIATION OF THE FREE UNITS INVOLVED - AND THEIR STEADY PROGRESSION TOGETHER AT EQUAL INTERVAL - RETAINING THEIR INDIVIDUALITY AND INDEPENDANCE WHILE AT THE SAME TIME TENDING OR "TRENDING" IN A COMMON DIRECTION - THEREBY IMPLYING A UNITY OF INFLUENCE AND A SIMILARITY (THOUGH NOT ABSOLUTE IDENTITY) OF AIM.

THO WARD STIMSON.

# LIMITATION.

# PRINCIPLE OF METRE - OR - ARTISTIC MEASURE -

As in Lesson VII we noted that NATURE is everywhere BOUNDED, MEASURED, and CONTROLLED by A SUPREME WISDOM which LIMITS, CONDITIONS & CORRELATES HER ACTION & EXISTENCE for the harmonious and happy Expression of LIFE; and that these METRIC RELATIONS can not be violated without injury to Life (physical or spiritual). So we find the same LAW penetrating the MYSTERY OF BEAUTY & its Expression in ART.

It is the VARIETY & ARRANGEMENT OF MEASURES, giving significance to the mystic FORMULAE & EQUATIONS of LIFE, that everywhere indicate the terminal stages or points of definite limitation, divergence, completion in the plans & constructions of Divine or human Will. And it is the detection of these (when harmoniously adjusted to eternal PRINCIPLES of APPROPRIATENESS, and EFFICIENCY to PURPOSE) that contributes so powerfully to the SOUL's delight in BEAUTY. So, as it MEASURES

- SPACE for Distances,
- DURATION " Times,
- GRAVITY " Weights,
- QUANTITY " Chemical Actions,
- VIBRATION " Sound, Heat, Light, &c.

So, IN FORM & COLOR, it searches for SPECIFIC MEASURES to express FUNCTION or CHARACTER.

Thus the DIVISION of An ART UNIT becomes as important as its multiplication, and may be REGULAR or IRREGULAR.

IN GEOMETRY, a Right Line may be divided into as many equal parts as it is passed through equal Spaces. (See first figure of this Chart).

While the Beauty of an Art Unit is then, so frequently enhanced by its SUB-DIVISION, for embellishment, (as is every where seen in the works of God & man) yet guiding Principles should control these divisions and limitations into METRE OR ARTISTIC MEASURE.

Thus, when the Unit is simple in form or unbroken in outline, more equal & regular subdivisions of it may be agreeable; though these divisions afterwards have variety in their content or treatment. (See adjacent examples).

But, in Units that are irregular in outline or broken by structure, the Subdivisions for Ornament should accord with these preliminary indications of division, as in the Examples adjacent.

So too our Divisions may be made to accent the Beauty of Proportion, as in the adjacent elegant examples -

Or to strengthen, in appearance or reality, the structure of the Unit. And even suggest contents or uses, as with water-lines floral movements & the like.

(See last Examples of the page.)

Sgt. J. W. Atkinson. (copyright.)



# MEASURE-(CONTINUED)

In the latter part of the preceding lesson I spoke of the SUB DIVISION of an ART UNIT into regular and equal parts or spaces as remaining agreeable and free from monotony in effect, if only the ornamental members or contents thereof be sufficiently varied. This necessity for play or change (as organic to the mind) was spoken of in LESSON V, together with the Principle here to be exemplified of highest gratification yielded when these variations, in the measures, members or ornamental contents are bound together and unified again by underlying LAW.

Thus as suggested by Morris Maynard (in figure 1) we notice that the division of the unit by many equal spaces tends to warp or expand the unit in the direction of the repetition, as well as to monotony if the spaces remain blank. And even where these subdivisions are ornamented, or varied in character, as in the adjacent first upper row of this chart, the result is not as satisfying as in the second or third rows where the spaces are more varied and even certain members made frankly dominant & controlling the others can thus be relatively graded or proportioned.

Thus if we refer to the work of Nature - say in the one category of leaf measures - we can note (Figure 2) how, even in the measuring and spacing of a single leaf, Nature manifests a constant disposition to control irregularity by Purpose & REVEAL by Matter, HER INTELLECTUAL PROCESSES AND PRINCIPLES - such as REFLECTION, SYMMETRY, BALANCE, DOMINANCE, GRADATION, PROPORTION, etc.

Of which together with others, we shall proceed to give examples (both in individual and collective cases). Of course in Nature and Art alike, it is a constant experience to find several Principles beautifully associated and harmonized.

Thus in the above example of oak leaf, while law is latent in its structure, it is hidden by the great irregularity of the marginal measures. In the tulip leaf, the Principle of REFLECTION is clearly seen. Of this we give other suggestive examples (in Fig. 3) The mind seems to take delight in contemplating any agreeable unit upon both sides (as we say) or with its spaces measures & features exactly reversed and equally graded off from a common central standard line.

This principle is very widely present in Nature and Art, and seems to be the more primitive and rigid phase of the grander & freer Principle of ART SYMMETRY or Bilateral Similarity not Identity.

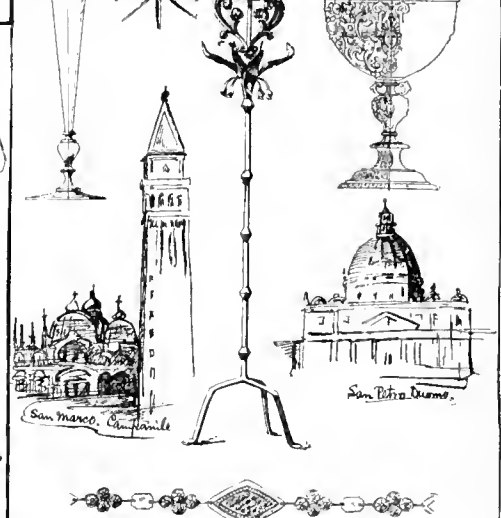
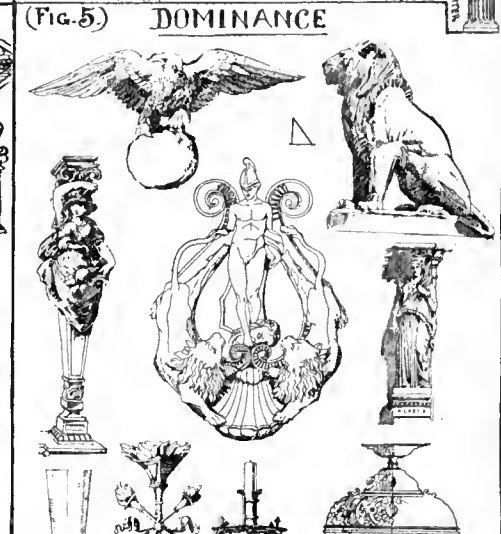
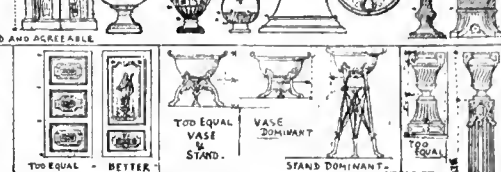
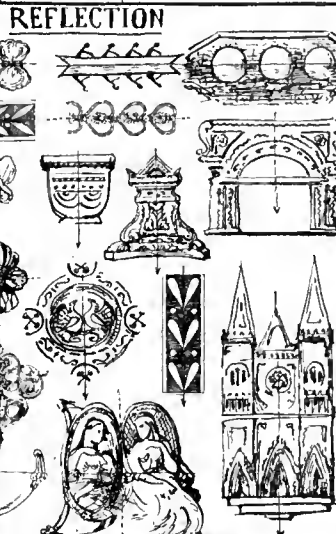
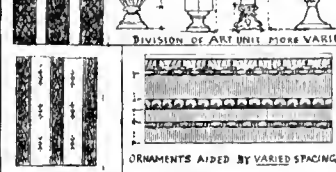
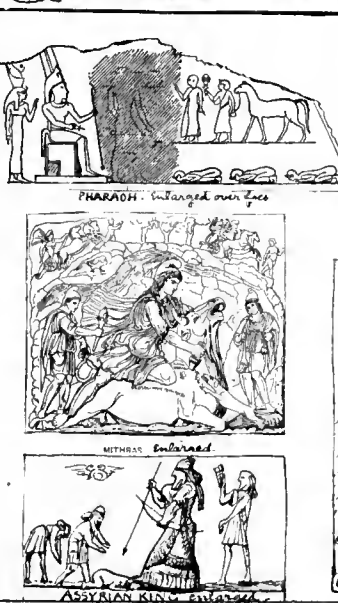
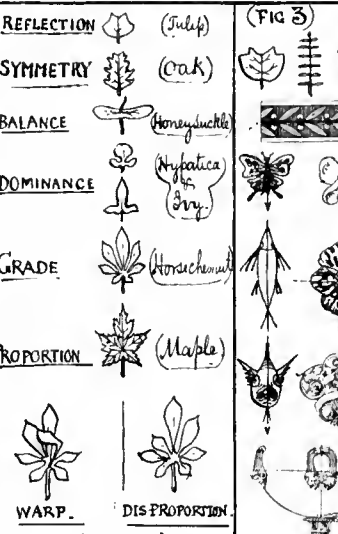
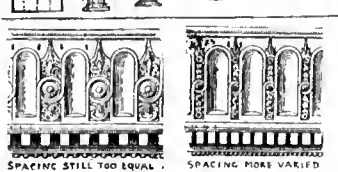
BALANCE or Bilateral Equilibrium (Weight). In this latter Principle, a common CENTRAL POINT OF GRAVITY seems substituted for the central line in reflection, and hence all the parts & members of an art unit, or group, are freed to a greater degree, so long as they obey by a common equilibrium and coherence. Such coherence is greatly augmented by any increased similarity of forms, growth, color, character, idea, etc.

(See scales, plant or animal, black & white, sword, watermen). They are among the most general & fundamental Principles in Nature and Artistic Composition (Fig. 4).

In Fig. 5 and Fig. 6 are further examples of the Principle of DOMINANCE referred to above as frequent in Art Composition, when some controlling idea or important member of a group is enforced or emphasized beyond challenge from other associated ideas or members. (Thus the idea of majestic height in the eagle dominating the globe; the upright energy of the powerful lion; majestic support in the curvated, manly courage & beauty supreme over white force; light in the torches & candleabra; watchful oversight in the Campanile; grandeur in the dome, etc. etc.)

This element of Emphasis we find pushed to exaggeration occasionally, as in the half symbolic pictures and carvings of the ancient Orient, and even in later plates & paintings of Greece or Italy. The dominant idea being forced to its extreme, or the aid from MEASURE augmented by other auxiliaries, such as strong color, concentrated light, etc.

Principle: The Wind Stirrison (Fig. 4) which





# METRE - (CONTINUED)

Because of the tendency to **EXAGGERATION** spoken of at the close of the preceding lesson, Nature seems to have established an **Overruling Law of PROPORTION** by which the several members or sub-ordinate measures of an Art Unit (or a cluster of Units) may be correlated justly and apportioned their appropriate quantum of space or development in the general interest.

Sometimes this Proportion is secured in a severely mathematical way, by one exact **RATIO** established and maintained unchangeably throughout the measures (as in the first diagram, figures A & B, or in the grain, vegetable, shell form and human fingers of the diagram just beneath.)

Such regular Ratios may often be adjusted in *Ascending or Descending* arrangements for that *Crescendo* or *Diminuendo* which is such a constant factor in Nature's progressive stages of growth, and which makes such a charm in her shaded mountains & clouds.

An example of this vast principle of **GRADATION**

is given, in its relation to light and color, (at the top of the second Column), and in its relations to Form and Ornament (in Fig 3). All the examples of this latter figure are more or less regularly graded (up or down) in magnitudes, positions or elaborations. The lower example (from the peacock down) shows that phase of "Crescendo-Diminuendo" which, by involving constant variety of measure, but constant unity of form, is aided by Reflection to express perfectly regular *Culmination & Decline*, (or *Reversal*), & is termed "**Anthemion**".

It is however in the highest forms of life and thought that we discover those more elaborate and complex measures so correlated to place, nature, and service as to constitute the noblest **PROPORTION**.

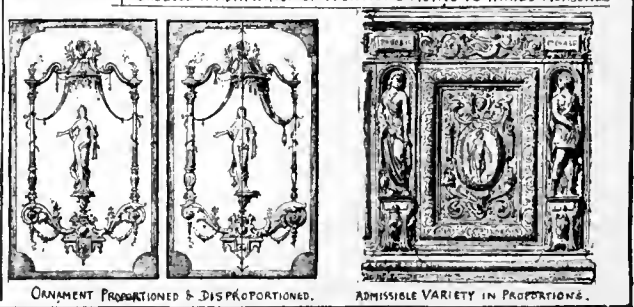
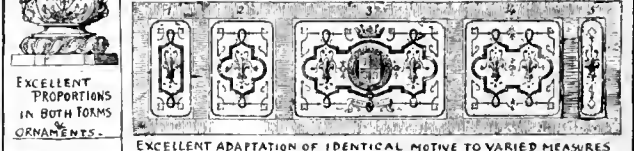
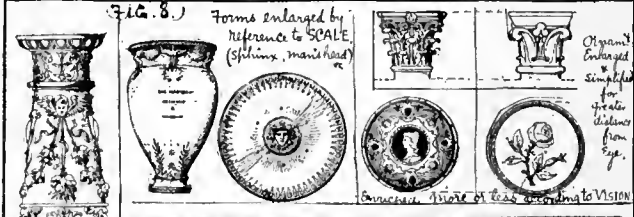
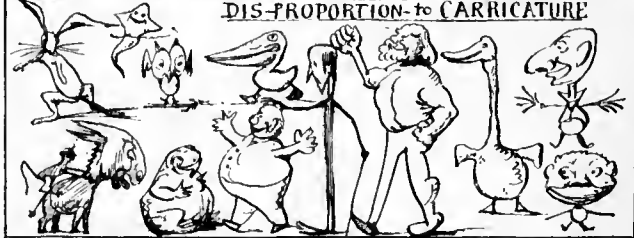
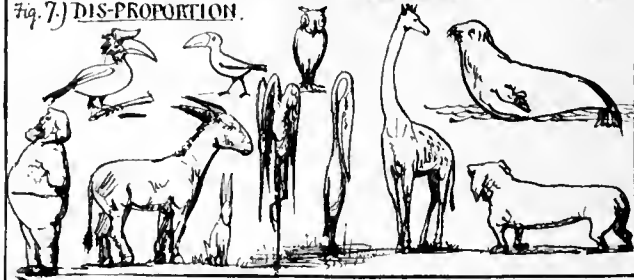
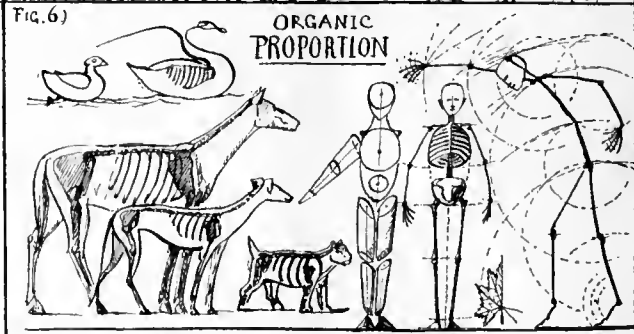
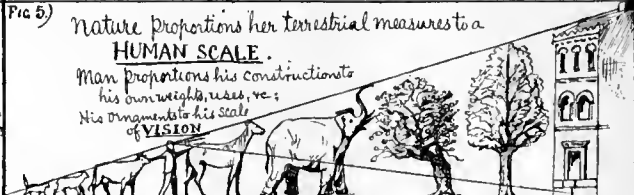
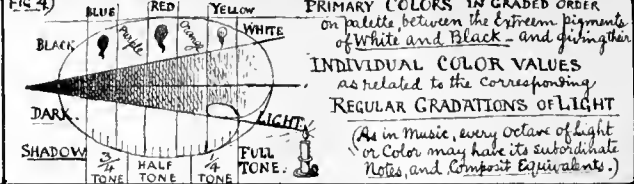
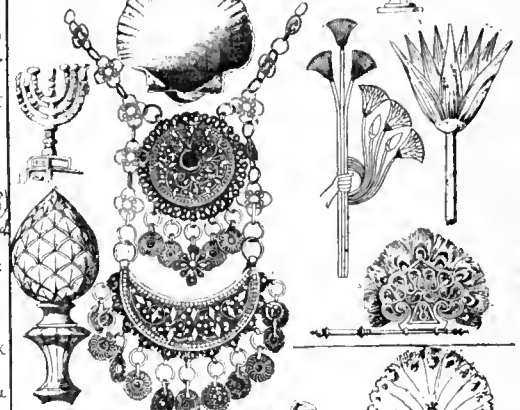
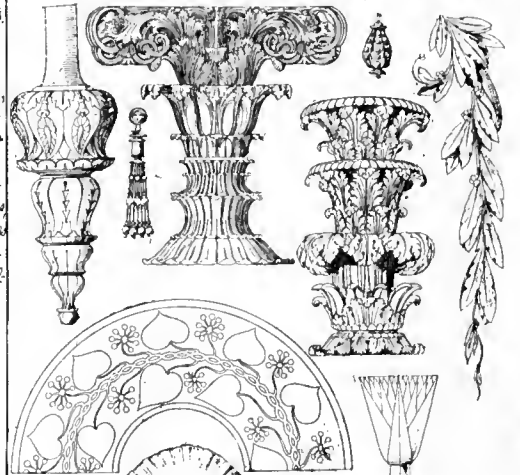
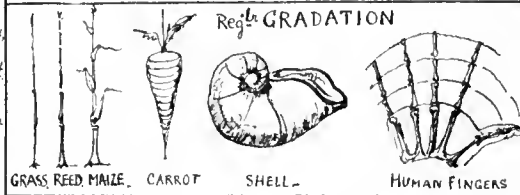
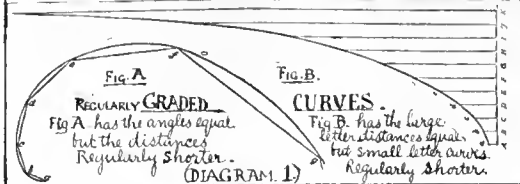
This is seen in the quick satisfaction the mind derives (Fig 6) from the varied but ever consistent & harmonious measures found in the noblest types of Animal life; and by the quick dissatisfaction at feels as (Fig 7) those which are from them in any direction. While excess of error instantly corrects (Fig 8) the impression of the ridiculous or absurd which is the ground for the humor of Caricature.

This clearly shows that the Supreme Spirit has endowed man with a latent conscience to cultivate & perfect in Ethics; and has left for us (Fig 7) a few examples of Disproportion upon the face of Nature as a dark mark shot on the fair face of a belle, or as a note of discord in musical accents, to point out the more clearly the nobler Universal Standards of Beauty. (Physical, Intellectual & Moral).

These Standards have always that vital flexibility in organic things which, while constant in spirit & principle, admits of adaptation to time, place, service, material, & which gives variety to individuality, as between horse & greyhound, man & woman, &c. - just as in ethics the great apostles point to the *Stature of the fullness of Christ* & press toward it, while ever retaining personality as Paul, John, James, &c.

And we see (Fig 6) that God has established the human stature as a physical standard for all life about man, while on this planet - even as the secret of **BEAUTY** to man is his discerning & adapting the **DIVINE STANDARDS & PROPORTIONS**, in all phases of existence, and in harmonising, balancing & wisely correlating to time, place & purpose, the **DIVINE PRIMARIES & PRINCIPLES** revealed.

In the closing Fig (8), can be seen (after examples from Nature) here, showing human heads, hands, feet, &c., affording the eye a standard for scaling from time, material, &c. Variety in distance, magnitudes, materials & colors, admitting Proportion, variety in treatment, Principle the Law of Proportion.



# ALTERNATION &c.

As indicated in preceding LESSONS, the abrupt MEASURES of Space time, &c., seen in the "Beat" of musical baton, pulsation of heart, tick of pendulum &c., may be so metrically PROPORTIONED & GRADUATED as to produce the beautiful "Anthemion" Crescendo we notice in the rise and fall of the bosom, the swell and ebb of tides, moon, &c.

By associating ideas of Progression is developed graceful UNDULATION & RHYTHMIC FLOW - the mystic principle of Divine Evolution, in unfolding morning & evening, winter & summer, seed time & harvest, in which we behold the Integration, Disintegration & Re-Integration of life.

This Dual Relation in the Static & Dynamic Conditions of Creative WILL & FORCE, is not only obvious in all Natural BEAUTY but becomes a fundamental Element in the Soul's appreciation of BEAUTY.

Hence are derived the Aesthetic PRINCIPLES of -

ALTERNATION  
COUNTERCHANGE  
INTERCHANGE  
COMPLEMENT  
CONTRAST  
OPPOSITION  
RHYTHM  
CÆSURA - &c.

In the last few lessons the element of Unity was generally dominant. In this we mark beauty, and as seen in Lesson V, "while beauty awakens new interest, it divides the interest, the mind flying back and forth between the attractions, until the controlling one & the ratio is felt." From this very variety of interest seems to be generated the charm of alternation and the pleasure of progressive Rhythmic Equilibrium. Such Alternation play may manifest itself in various ways related to Position, Size, Form, Color, Character, Composition, Direction &c., as seen in the adjacent first Column.

And in the same way we may find in Art & Nature, alike, Contrasts and even (for extreme effects) Oppositions of all kinds, from the simplest elements in outline (as moulding) to the complex & refined antitheses of color, pose, character &c. in "Othello & Desdemona," "Virtue & Vice," "Beauty choosing between Gold & Love," &c. &c.

In Complement, the contrasted units must be parts of a Common whole, as man & woman, day & night, boat & sail, twig & leaf, or as seen in the Color Chart of the last Column any color and its directly opposite one in the diagram, as that opposing one supplies all these elements (necessary to perfect white light) which its contrasted opposite lacks. Hence each is helped.

In Counterchange & Interchange respectively, the contrasted Pattern & Space, or light and dark, play over & into each other, in such fashion as (in the first) to repeat the same forms, or, (in the second) to develop new decorative ones.

It should here be noted that light forms against dark space seem larger than dark forms against light spaces.

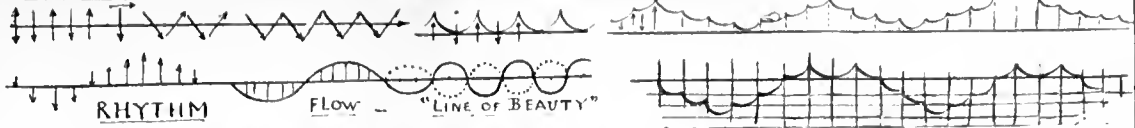
Still forcing a thing to be seen strongly is not necessarily to make it admired greatly. Hence the fitness & artistic situation must decide.

It is Nature's & Art's highest & more usual aim to attain the noblest effects, not by violence, but by rhythmic & harmonious Progression with natural continuity - preferring even that deterioration occur gently & gracefully, as seen in TANGENCY, or affording desirable periods of rest & respiration before new advance, as in CÆSURA.

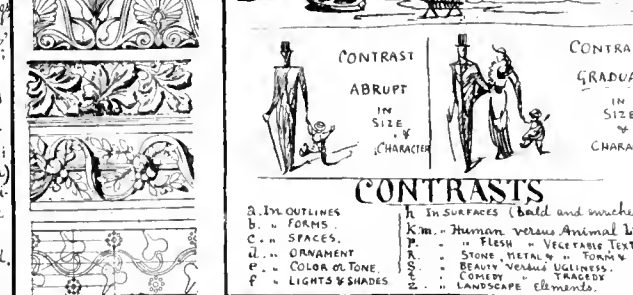
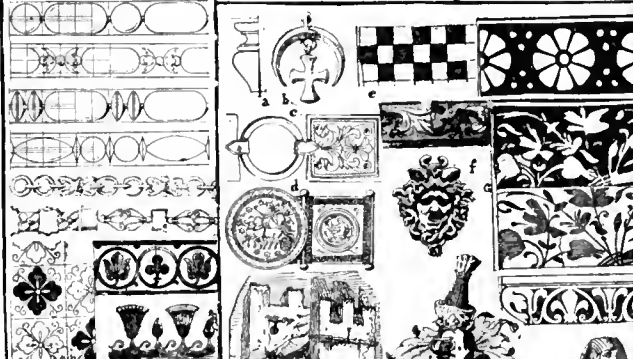
(Copyright.)

Principal John Ward Simson.

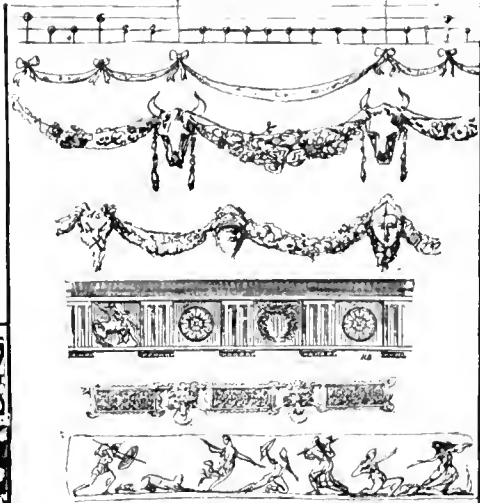
## STATIC & DYNAMIC FORCE. BEAT. PULSATION. UNDULATION (Simple and Complex)



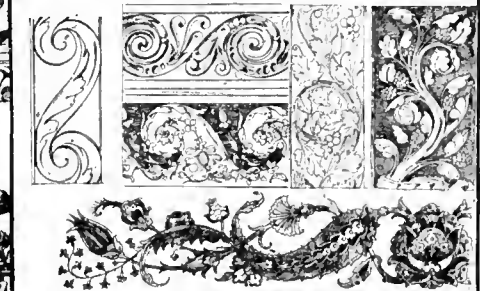
ALTERNATION - with CONTRAST. With CONTRAST & OPPOSITION



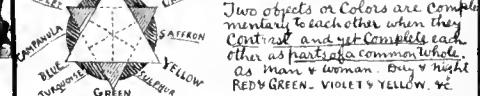
CÆSURA



RHYTHM & TANGENCY



COMPLEMENT.



OPPOSITION



INTER-CHANGE. Pattern & Space playing over into each other, creating Different Design!



# HARMONY - 4c

Harmony is a supreme Principle, arising alike from intuitive sympathy with the quality of materials, intellectual judgment as to their concordant relations, & emotional sensitiveness as to their potential Sentiment, which under the sweep of a common controlling theme or the inspiring fires of fine genius, unifies, correlates, & affiliates all parts or elements of an artistic composition into ORGANIC WHOLENESS & LIFE.

It will of course manifest itself in all the subordinated components, whether they be considered in relation to Measures, Lines, Forms, Lights, Colors, Textures, Motions, Sentiments, Uses etc.

And as this fact has given rise in language to many overlapping & somewhat confusing technical terms (loosely employed & tending to further differentiation), it would be well for teacher or student to hold them more closely to etymology & secure what fitting assistance may be already present in the familiar preposition "CON", suggestive of the Overriding Principle of Affiliation/Inclusion.

Thus our Chart shows, under the term CON-MENSURATE, that element of Harmony which is secured by Corresponding Measures between structure and ornament. (Equal outline, equal ornament; irregular outline, irregular ornament.)

Then, under the second appropriate term CON-FORMITY, that sense of Harmony secured in Corresponding FORMS. Shapes of spaces with their ornaments, handles, rich vases, horns of sacrifice, ram with sacrificial block; serpentine bracelet with the arm incircled; or girls form with chain, mirror, etc.

Under CON-SISTENCY & IN-CONSISTENCY we see Corresponding or non-corresponding ideas/positions & feel the pleasure or displeasure respectively. Also such vases & plates as stand well or bear or withstand twisting; or, per contra, such as do not like the artificial tree whose roots are reversed; festoons rising up; figures & animals standing on their heads; jumbled metals; landscape with moon reversed, etc.

In CON-FLUENCE we have the idea of Common "flow," i.e. harmonious general drift or corresponding currents, between even different forms or those that do not touch.

While in those CON-TINGENT and CON-TINUITY we have the idea of Constancy in general form with possibly great variety of drifts. There being either one continuous constructive extension or many appearing one by the surtiches & joints of Juxtaposition.

CON-GRUITY implies that the correlation is deeper still in common growths, as between roots & bulbs, flower & stem, the bird & its feathers or such organic forms as can deftly be made to seem to grow together (mermaids, centaurs, etc.); while those that do not are incongruous.

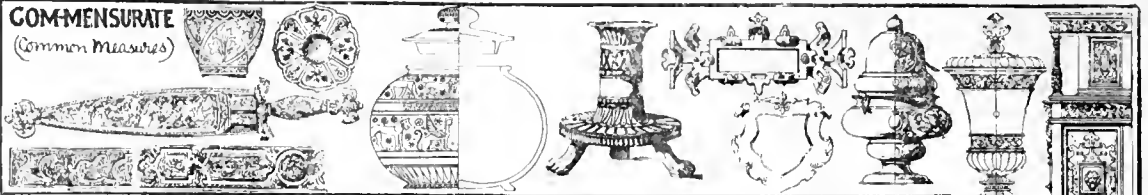
CONCORDANCE gives us that deepest unity of all due to Common Heartiness or Sentiment throughout the artistic elements involved. As where the vine tendril, leaf or cluster decorates the wine cup; or the bubbler's frothy shores the beer mug; the ram's head the altar; the cherub heads the balustrade; and the gargoyles pour forth the rain, which the grotesque bird more appropriately shricks or bleats forth.

The same evidence of entire harmony of spirit is felt in the several examples of various STYLES adjacent.

We have considered in this Lesson especially conditions of multiplicity (more than one or two artistic units & elements). See Lesson V.

This Variety which as implying artistic wealth & power, so greatly enriches composition, & even as AMPLITUDE (so forcibly employed by many artists to enhance impressiveness), may attain great complexity (as in geometric designs of Arabs & Indians, which yet retain their latent unity of structure or great controlling lines); and then admit a certain artistic confusion arising from blending & changing of materials in the process of production or use. In painting, the retention of a dominant color tone, or the MASSING of lights & shades, groups of forms, etc. may also satisfy this grand principle of HARMONY.

## COMMENSURATE (Common Measures)



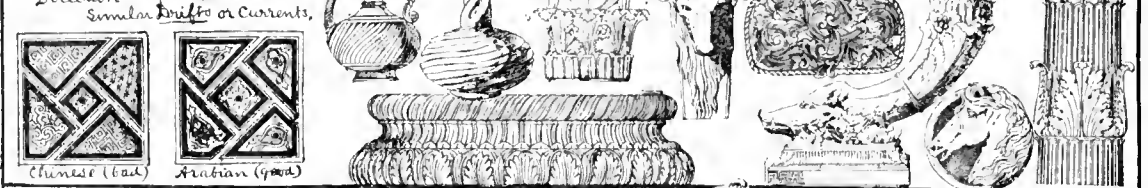
## CON-FORMITY (Con-forma) Forms



## CON-SISTENCY (Con-sisto = sit) Position



## CON-FLUENT (Con-fluo = to flow) Direction



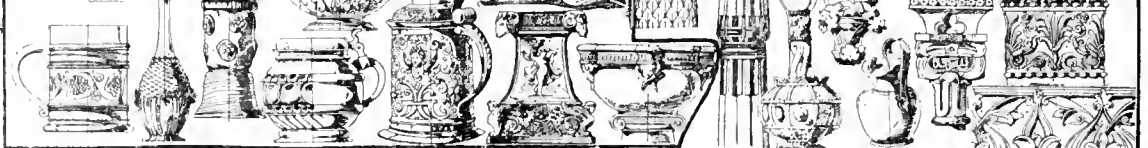
## CON-TINGENCY CON-TINUITY Continuous Forms



## CON-GRUITY (Con-gruo = grow) Common growth



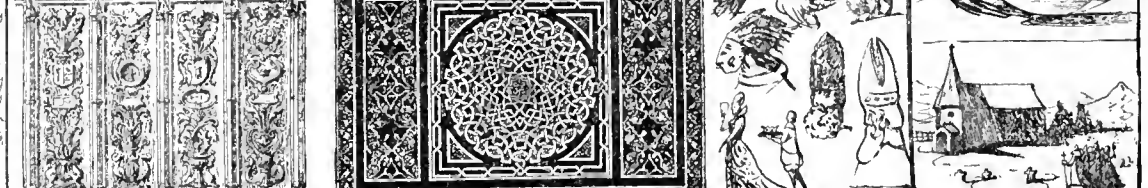
## CON-CORDANCE (Con-concord = heart) Common sentiment



## CON-FUSION (ARTISTIC) (Con-fusio = fusion) The fusing or blending together of colors, forms, patterns, threads, etc.



## VARIETY-IN-UNITY (Variety of ornament in unity of size & style)



# SECTION IV. LESSON CHART XXX II.

## ORNAMENTAL DEVICES for ARTISTIC UNITY

We saw, in the circular Frontispiece & Lesson XXII, the grand unfolding and balancing of Force in Nature, between a conservative Control for Unity, and progressive freedom for Variety. Also the inevitable esthetic effect of this on man's spirit, when seen in lines, forms, colors, etc.

Without comprehending the law clearly, man's esthetic conscience has felt it instinctively from early days & groped toward it in his Art, while inventing technical devices and terms to aid his progress.

We see (in Row 3.) the units of the first four patterns seem loose in spite of the latent square, lozenge, triangle & hexagon underlying. The fifth is helped by Balance, the sixth by Gravity (below); the next two by Gravity at the Centre. This Concentricity or Concentricity is strengthened in the next two by more attractive forms, & in the eleventh by Enclosure of all.

In the other patterns of this row & of rows 4, 5, 6, we see that, while they hold their gravity at the Centre, they allow the ornamental interest to expand to periphery, play around or within it, break into clusters, or seem to escape its Control.

In Row 7, this tendency of interest toward Radiation so gains in the elements that they seem to oppose, sever, chase each other, or only temporarily return to Centre, or seem to dislocate it & divert the eye to new centres as fluttering birds breaking from nest.

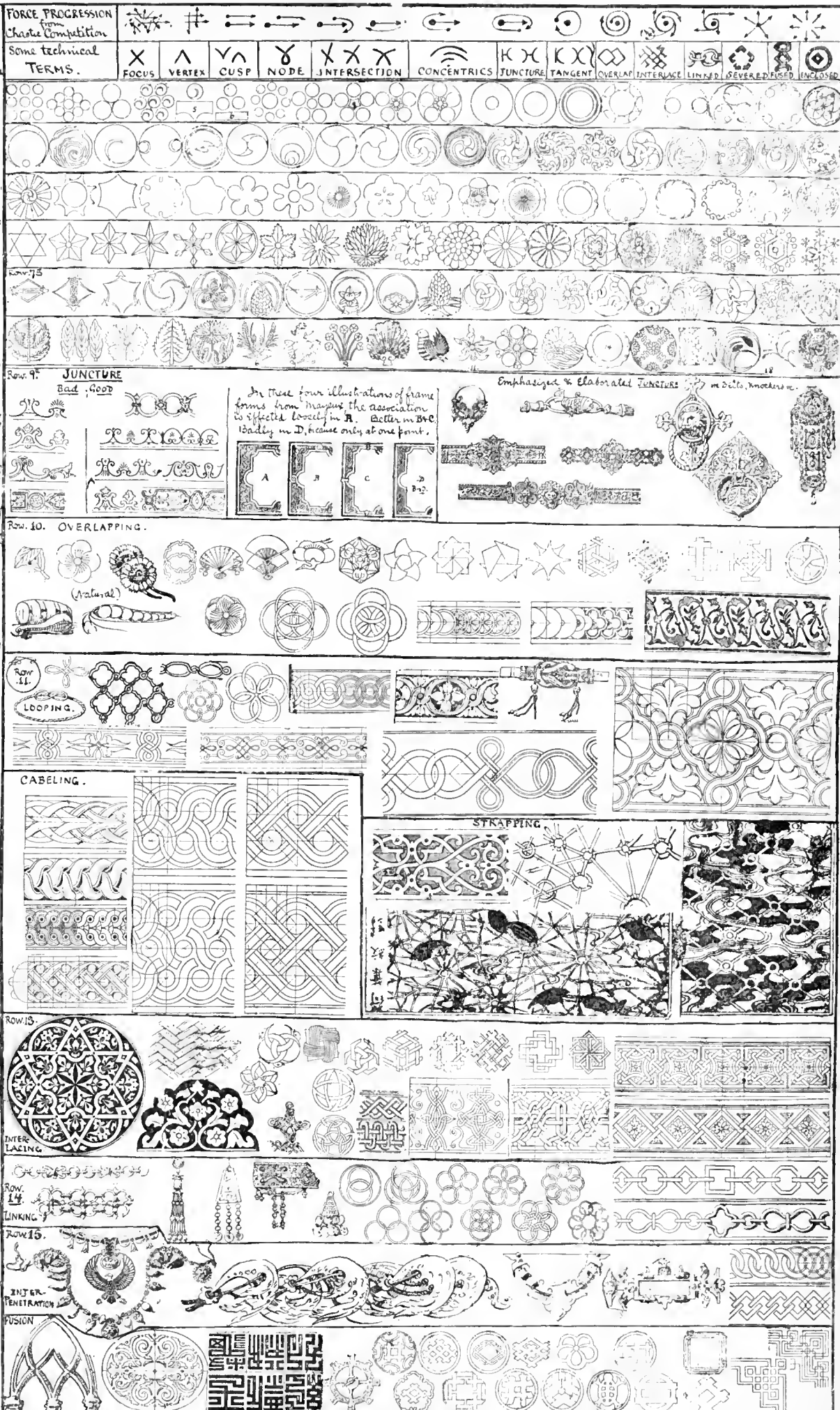
In Row 8, the Unifying principle of Concentricity is aided by those others described, viz. Local Repetition, 2nd Edition.

- Concentricity ..... 3d "
- Reflection ..... 4d "
- Symmetry ..... 5d "
- Balance ..... 6d "
- Dominance ..... 7d "
- Gradation ..... 8d "
- Antithesis ..... 9d "
- Proportion ..... 10d "
- Complement ..... 11d "
- Alternation & Contrast ..... 12d "
- Rhythm ..... 13d "
- Cadence ..... 14d "
- Commensuration ..... 15d "
- Conformity & Consistency ..... 16d "
- Confluence & Jangency ..... 17d "
- Continuity ..... 18d "
- Concordance & Harmony ..... 19d "

To these may be added the following Technical Expedients for Unity:

- Juncture** - in which adjacent lines or forms are optically bound by an ornamental bridge or tie.
- Overlapping** - where forms overlap.
- Looping** - where they unite by loop.
- Cabelling** - where these grow to cables.
- Strapping** - where the connection has been suggested by spiderwork or leather and iron joints.
- Interlacing** - where the weaving grows more regular and compact.
- Linking** - where metallic forging seems to bind the units closer.
- Interpenetration** - where, by passing through each other, the forms seem to grow more incorporated.
- Fusion** - where the forms finally blend into each other so as to become entirely one.

Principal Jno Ward Stimson  
Copyrighted Artist-Artisan Inst. NYC





## COMPOSITION

We have noticed, hitherto, the Origins of FORM, the Generation of Decorative Motives in early & simple instances, and some leading Principles which control Combination for BEAUTY. It will be interesting now to watch these fundamental truths & vital inferences extending through Art & Nature.

Thus, recalling the elemental effects of "Tendency" or suggested Motion in Chart XVII & of agreeably contrasted, balanced, proportioned, or harmonized Forms in simpler Concentric conditions for Motive or Pattern (Charts XI, XVI, XVIII, &c.), we can now note their effects expanded over the plane & regular surfaces of these oblong panels (adjacent), or experimented with in more diversified examples later.

In this Chart the two upper Series, show Motion (in No. 1) strongly, checked to the vertical & horizontal by Squares, the larger vigorously controlling the smaller. In No. 2, the smaller grows freer; in No. 3 play obliquely; in No. 4 throw the whole Set of the design against No. 5 expands it laterally. In No. 6 wave it; in No. 7 twist it in meanders. In No. 8 the units seem to tremble in temporary dissonance; while in No. 9 they burst into steady stars, or in No. 10 to ragged lightnings.

No. 11 Throws the eye sharply down; No. 12 runs it sidewise; No. 13 balances the directions and elements more than No. 14 which gives accent to the jagged obliques, or No. 15 which leaps up in radiates.

In the third row, we see the quick artistic sense of Japan notes cleverly these esthetic laws, in the natural play of wave line & form, as the Wind stirs from Gephyr to tornado; or in No. 23 & 24 tosses tendrils, leaves, & love notes tied to blossoms.

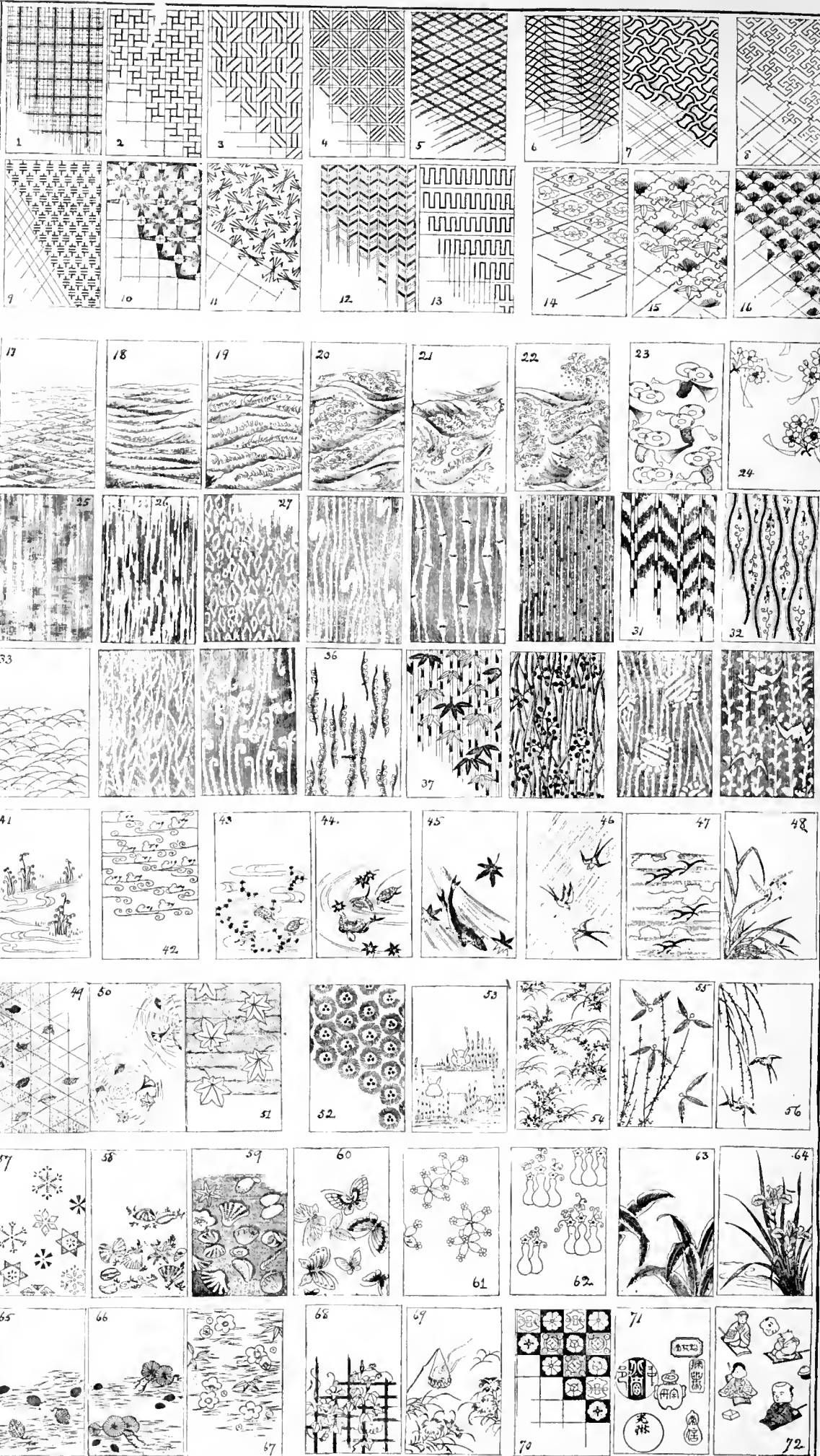
In the fourth horizontal Row, or series, we see these significant Contrasts and Correlations deliberately seized from the admirable suggestions of Nature, in the grams of woods, barks, bamboos, &c.; or (fifth Row) the growths of grasses, twigs & forms; or even the pleasant metric interruption of their tendencies by leaves, berries, and passing objects.

In the sixth Row (41-48) graceful drifts of running stream, beating rain, curling clouds or growing grain are cleverly checked & crossed by other trends and forms, of osiers, birds, tortoises, fishes, or leaves that swim, float, fly by, or are caught in eddies & webs (49-51).

This timely change of interest, or arrest of attention, from the rush of Motion & complexity of form, we have before explained under *Caesura* &c. (Lesson XXXI), & here see delicately implied by Nature in the emphasized points of seed, joints, budstarts, &c. (Row seventh, 52-56).

Finally (in the last two Series of this Chart) the delightful decorative effect is noted, of enclosing within the simple parallelogram of a Screen (or as it were passing car window) the precious combinations of Nature's seeming accidents, in snowflakes, shells, mollusks, insects, blossoms, fruit, &c. (57-67); or in the partial combinations of Nature's Art with Man's (in 68-69); or those wholly by Man's (in 70-72).

Prinpl. Jno. Ward Stimson.  
(copyrighted.)



# COMPOSITION

(Continued)

We have noticed the agreeable distribution of diversified former movements, across the simple plane of a Japanese screen; let us now notice the effect of more studied & formal arrangements from other sources ancient or modern first with more varied or enriched surfaces, then " " " " Solids.

Thus, taking first a SQUARE PLANE (in the upper Rows) the simple Abstract treatment of the design, first complexes the Surface, then softens it; then plays the eye out from Centre, then to its Corners; then to Centre or to from the Centre over the Surface. In the second Row we see the Square broadly broken so the eye remains steady; next Oblique & also broadly broken; then all influences (of Right Round or Radiate quality) well proportioned.

Enriching the ornament (in the next six patterns) we may still play the influence freely over the Square or emphasize Gravity, Balance, Centrality or Radiation &c, (using severely mechanical or organic units).

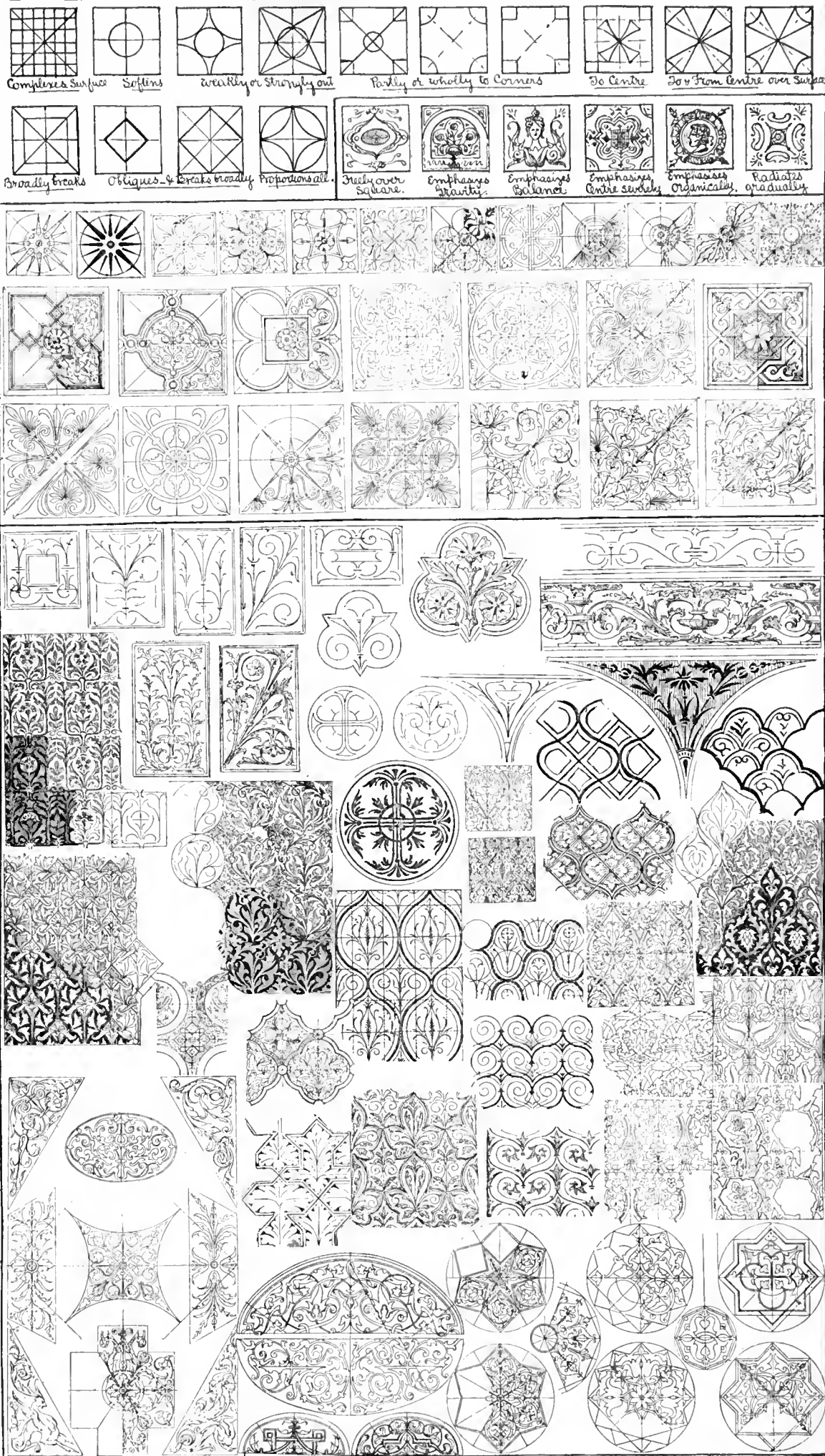
In the third Row we see that the abstract skeleton of the pattern may establish a proportion between Right Round & Radiate elements, which relatively stronger treatment to light Color or enriched Elaboration may displace afterwards. Thus in the 2<sup>nd</sup> example, the strong darkening of the radiates makes them entirely dominate the weaker dark of the Circle and still weaker Square. Example 3 shows the Square strengthened by slightly more elaboration, & in Examples 4, 5, 6, restoring its influence at the centre when lost at the outer margin. The remaining examples of this Row 3, show the Circle growing more or less interesting. Row 4 shows the Proportion of interest more evenly retained throughout the surface enrichment.

Row 5 shows (in its first four examples) the subordinate Radiates either enforcing the main Radiation softening, opposing or (Examp 4) giving it an oblique deflection which may be aided (Examp 5, 6, 7) by other ornamental margins in motion or enrichment.

The rest of the page gives us a variety of other forms than the Square (for external border of surface to be ornamented) and various skeletons of suggested movements or forms, by which the eye may be made to play agreeably across such Surfaces.

Every student or teacher should multiply such examples from the exhaustless collections of Nature & History. These few accompanying ones being selected or readapted by new arrangement to illustrate those important & all pervading Principles & Laws, here being scientifically considered & collated, without which the study & practice of Art remains a servile & mechanical mimicry, a blind & soulless Externalism, or the painful groping of instinct & bewildered Experiment.

Princ<sup>l</sup>: Jno. Ward Stimson.  
(Copyrighted.)





## COMPOSITION

(continued)

If now the art units employed in the composition are more and more liberated from the conditions of embellished Surfaces to that of agreeably arranged Solids still the secret of the agreeableness & charm in the arrangements will be seen to depend essentially on the same elements & principles as before.

This will be seen either in the drift of the Lines, character of the Forms, or in the numeric, quantitative & distributive values involved - or in all combined.

The energies of Right lines, angles or forms will give to the Composition esthetic vigor. "Round" lines & forms will give softness; "Radiates" will give brilliancy variety, play.

Added Light & Shade, or the contrasts & harmonies of Colors and Textures also, may be made to modify greatly the first structural effect, or early implications of the Composition.

The accompanying examples are sufficient to illustrate the above truths, and the transition readily followed on from where the Design is liberated from Surface by strengthened Contrasts in the Lights or Colors or Textures; or by such piercings & modifications of Surface as we get in stencilling, basketry, marquetry, grilling, &c.; or by the lower & higher "Reliefs" of needle work jewelry, tiling, carving, moulding, &c. to where Solid effect is deliberately sought, over that of Surface (as in medallion figuring, medallion clusters, & some high panelling).

From these the step is easy to entirely liberated figures in industry, architecture, furnishings, &c.; with such Composition of their forms outlines, colors, shades, decorative markings, as give special charm elegance and style to public or private Taste; and enter immediately into the consideration of them in the apparent Reliefs of Portraiture, Landscape, and general pictorial renderings of animate or inanimate things.

(copyrighted) Jno. Ward Kimson.



**EXPRESSION**

Our study of preceding lessons should now not only quicken our interest in all created things & our perception of Art as a UNIVERSAL and DIVINE LANGUAGE OF EXPRESSION, but intensify our discrimination between such creations as are designed to express & subserve mechanical utilities; or such as are

" " " " Local Character, Experience, etc. or " " "

" " " " Universal Principles & Inspirations of BEAUTY,

or the varying degrees by which these are commended (or inaptly omitted).

Thus the student or teacher may take, first, a few simple & available Units of Form from those indicated (in Lessons XII, XIV, & X) which could (by wire, wood, paper, glass or plaster) easily present lineal, plane or solid examples, and so experiment with their optical effects upon each other & in Composition along the lines hitherto explained.

From these it will then be easy & logical to advance, with sympathy & comprehension, through the Art forms & Compositions that express the Spirit of NATURE & HISTORY.

In the examples now considered, in these Three appropriate Columns, RIGHT, ROUND, or RADIATE influences are allowed to play together, in various interinfluence & association, which quickly gives Expression to the elements involved & to their pictorial Settings.

In the first three plaques, the elements are not "composed", but only (in 1) promiscuously varied; classified in Opposition (in 2); & Classified in Progression (in 3).

In 4, 5, 6, while the pictorial plane remains ungraciously severe, the orderly interests of "magnitudes & distances" (see Lesson VI) begin to enter, with "Variety", "Alternation" or "Antithesis". (7 & 8) soften environing form, & give us cases of "Dominance" & "Free Balance" respectively, in which latter case (7) the star form adds brilliance as well as complementary balance to the other elements. (9) varies the Setting still more, but gives a formal Balance within; while (10) disposes the forms & shadows more acceptably & in still more varied frame.

In (11) the severity of the mountain theme  
In (12) "graciousness" - "Lakeshore" "  
In (13) "playfulness" - "Maypole" " } are each echoed in the framing.

In the next series of diagrams (14-20) we now readily discover the secret of the famous Japanese interest in Flower Arrangement, & the quick sympathy with which they feel Nature's poetic Intentions, & so artistically eliminate disturbing accidents, or fortify by accenting lines and forms (associated with the flower) as to compose pleasantly & expressively with it (while recognizing its Special Spirit). (14) & (15) are most angular; (16) & (17) more graceful; (18-20) most radiate or free.

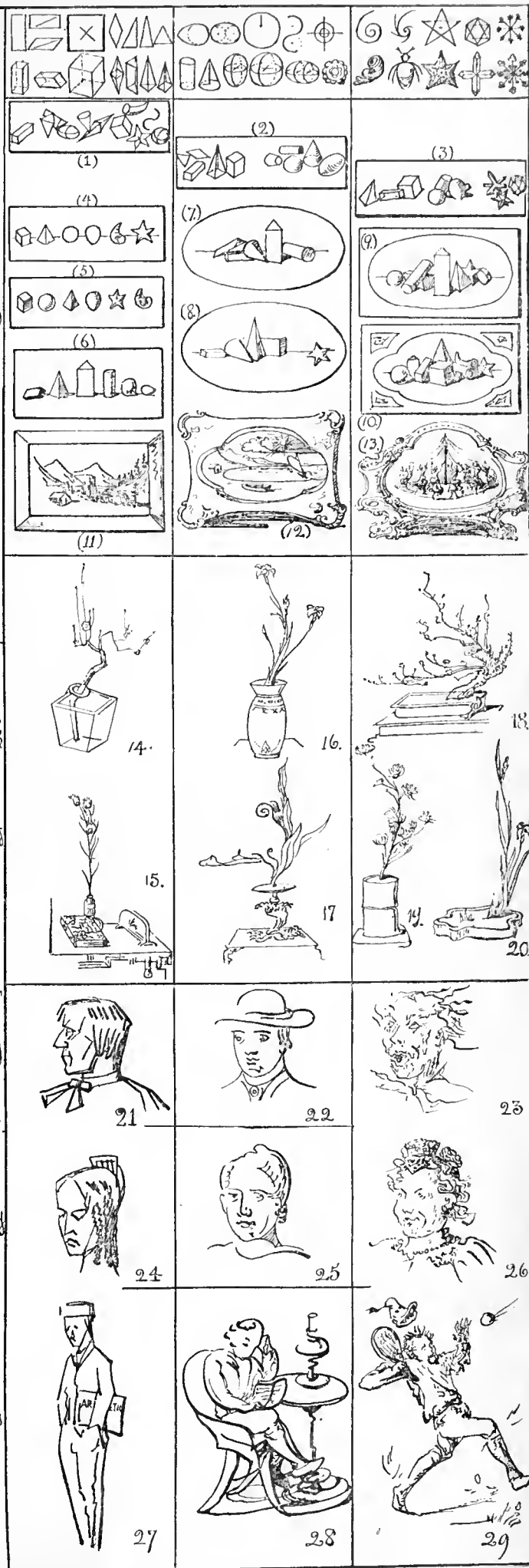
Finally we are enabled to see the same Esthetic factors, elements & Principles at work in all Animal Life (as in earlier vegetable, mineral, chemical) or purely abstract Geometry.

And especially must we note their presence & influence in the Expression & significance of the Human Animal's correlated lines and forms - whether they be organic to his race & structure, or temporarily impressed upon the composition by the various moods of his manifested inner Spirit; or by the characteristic actions of his body, drapery & surroundings.

Thus (in Examples 21-29) we see the Right, Round & Radiate influences (in their several appropriate columns) playing together in various expressive proportions, which instantly decides Expression & either accents or modifies preceding significance of Age or Sex.

Printed Ino. Ward Stimson.

(Copyrighted)







# ART - (ANIMAL & HUMAN)

If now we pass from the unfolding Thoughts & Principles of NATURE'S MIND to those material Expressions of Constructive MIND in Animal & Human Self-expression which (as Instinct or Intelligence) beget forms of ART, we witness the same essential elements at work as before considered. They may be followed up logically & progressively from objects of the humblest utility to those of the highest spiritual Beauty; and from those organic & semiconscious workings of pure Instinct (in the gorgeous seashell homes of Mollusks, or chrysalis of Insects) to the highest achievements of human Genius.

Thus in the first section of this chart we see some few of the many charming shell forms, springing from those Grand Geometric Relations we primarily recognized as underlying (& apparently inspiring) all Life Forms. The intermediate & derivative Combinations & modifications are of course incalculable & stupendous! (See Chart XII). But it is of the utmost importance to note throughout all the majestic Unfolding of Life, that those sublime SPIRITUAL CONDITIONS of WILL & manifestations of DIVINE MORAL RELATION, INTERNAL ENERGY, not only operate between the particles of matter to give "RIGHT, ROUND, OR RADIATE" CHARACTER TO FORM, but probably KINETIC CONDITIONS to CHEMISTRY, qualitative conditions to SUBSTANCE; subjective sentiments to COLOR; and of course TEMPERAMENT TO PERSONALITY, with all the rigorous, plastic or diffusive Phases of Emotion Motion & Production of which the surrounding Universe is WITNESS.

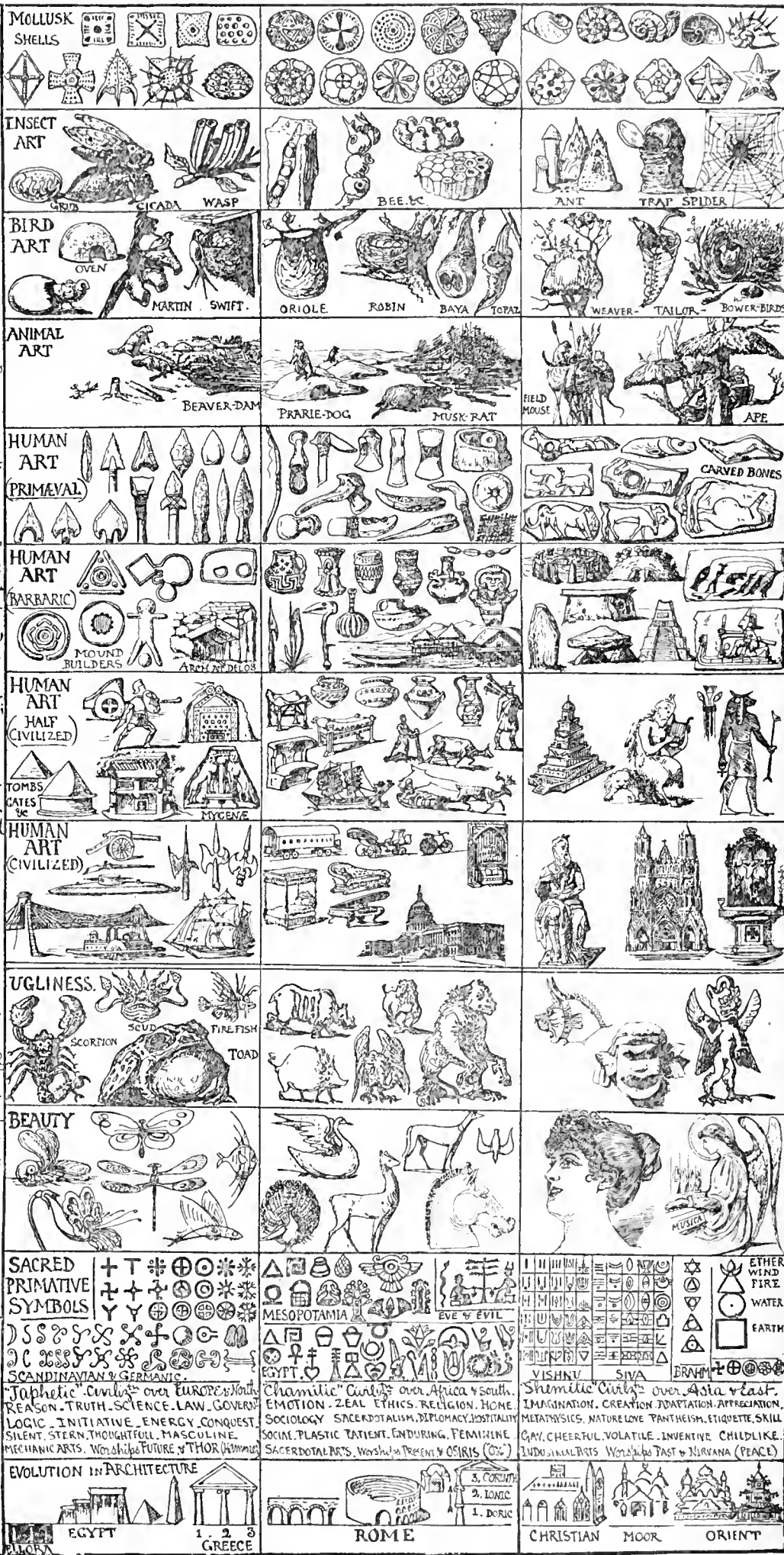
Before such a Spectacle of glorious ORDER SYSTEM & SPIRITUAL SIGNIFICANCE, the heart & mind of man must contemplate with reverential awe & feel with sensitiveness of Sympathy & Love before the Eye can detect, or hand interpret, aright, the Enduring & uplifting Inspirations of BEAUTY.

It becomes equally necessary in any vital & reliable School of Art Criticism & Instruction, or to historic appreciation of degrees of attainment; to discernment & expressiveness in Beauty (or Ugliness), & to all proper applications of taste to industrial materia.

We must notice that as BEAUTY is the observance of PRINCIPLES, so UGLINESS is their disregard, & every stage of LIFE'S PROGRESS will have its instructive examples of each, in varied proportions, as though for our warning. They may be physical, mental or moral, & appear in all materials & fields of COMPETITION, & COOPERATION or COORGANIZATION - whether for the rivalries of strength, the charms & utilities of domestic or industrial helpfulnesses, or the more lofty & sublime Insights & Inspirations of Poetry, Music, & sacred art as aspiration.

All Nature is thus seen to be a vast Mirror, Symbol, School & workshop of highest & holiest effort alike of the Divine Spirit to pervade & inspire matter mind & heart, & even of Humanity itself to comprehend, convey & adore THE LIGHT that has penetrated our Intelligence, THE LIFE that has cheered & redeemed our Soul, & THE REALIZATIONS that have uplifted our Race & Planet.

(copyrighted) Princ. Jno. Ward Stimson.



# ART POINTS-OF-VIEW (IN TREATMENT.)

There are various ways in which the Artist may approach his Subject & the suggestions of Natural Beauty - due partly to his own aesthetic moods, or to Hers; & also to appropriate considerations of Necessity & Limitation in Purpose, Place, Time, Use, Material.

Nature is a great Storehouse of Supplies & suggestion but leaves to each individual his own selection for Interpretation, Adaptation, Point of View.

Thus he may be struck by certain external conditions in the setting & circumscription of the Theme or Form, & so develop the beauties of befitting Spaces, Outlines, Boundaries, Backgrounds.

Or (as in Row 2<sup>d</sup>) by the internal constructive & Geometric Life & mystery of Form, so as to allow these aspects special emphasis & expression.

Or again (Row 3<sup>d</sup>) so simplify or modify the forms as to take up the spirit of the mechanical agent, or tool, utilized in presenting them. This is often done under modern conditions but requires great taste & good judgment to retain the essential excellence in the character of both Form & Tool, without serious loss or sacrifice to either. It is a high Art to make an artistic virtue out of a mechanical or material necessity, (whether of stone, clay, iron or other; or by chisel, brush, lathe &c.; or in the handles, covers, links, keys &c. of use.)

Or (Rows 4 & 5) he may be unembarrassed by material, yet by reason of taste or distance from life or quality of surface or character of service he may prefer to attract us to the beauty of General features in the ornamental & ornamented forms; or vice versa attract us to local & Special Individuality.

Again the Artistic Imagination & Creative Faculty has in the greatest ages & noblest intellects, always pierced beyond the external attributes, & even obvious beauties of Nature's work, to the internal suggestions & spiritual significances. Hence the grand & classic statues or paintings of History presenting Ideals or Personifications of Gods, Archangels, Virtues, Graces & even the nobler animals & flowers, & of course man in his nobler moods & efforts (as where Achilles wars, Cupid loves, or Caesar rules, Pegasus flies, Cerberus barks & Flora blooms).

In Rows 5, 6, 7, we see three treatments of the Eagle illustrate three varieties of interpretation.

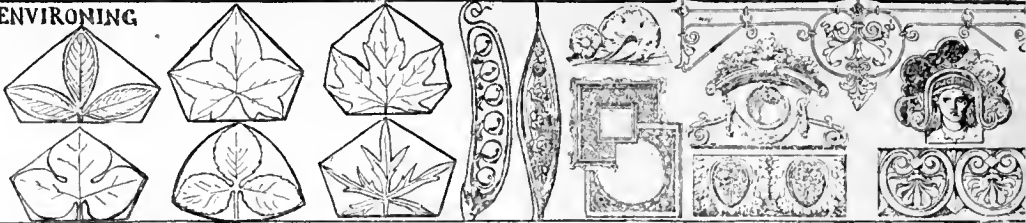
In Row 5, the eagle is seen & rendered at a moment when he appeared merely a stooping scavenger & bird of prey. In Row 6, his majestic flight power, his vision & fearless aspiration are seen & idealized as the better part of himself - a truer TRUTH. Finally in Row 7, his attributes & parts are re-applied in wholly novel situations & conjunctions in order to SYMBOLIZE the spirit of Nationality, Royalty &c.

In Row 8, we have the same artistic freedom of good Conventionalization, which selects, rearranges & re-applies the purely Ornamental suggestions of Nature for predominantly decorative rather than didactic historic or mimetic purposes. And is chiefly associated with Industries.

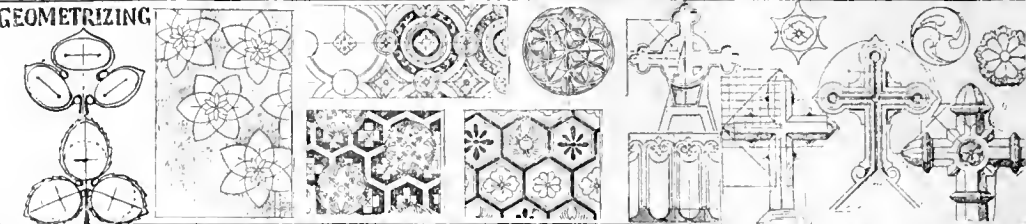
In the last Row we see examples of artistic effort first to magnificently Characterize or bring to art Culmination the inherent poetic IDEA of GOD in His Creature (as indomitable Courage in the Lion, &c.) yet without overstepping natural conditions & limits. Next to frankly & deliberate overstate, or exaggerate for Caricature (not necessarily for humor); & then lastly to employ Art distinctly for humor.

(copyrighted by) Print. Jno. Ward. Stimson.

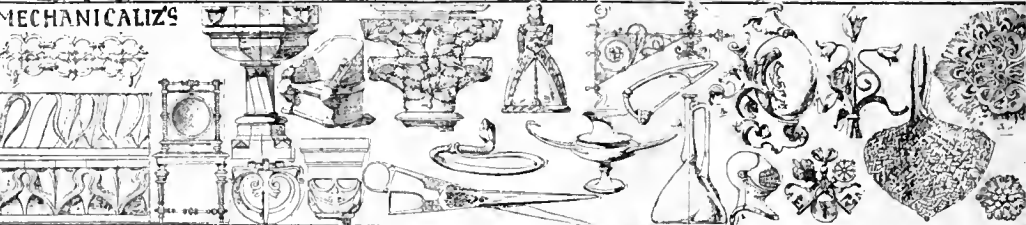
## ENVIRONING



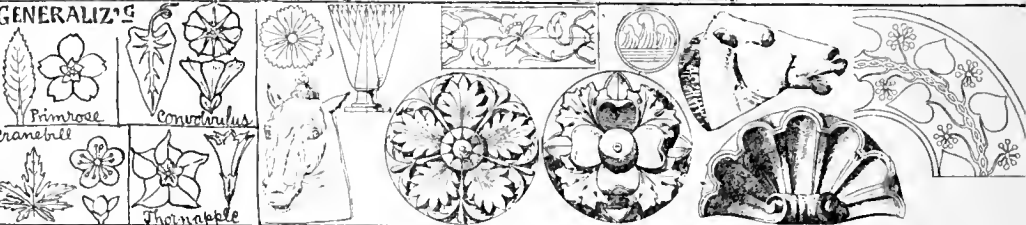
## GEOMETRIZING



## MECHANICALIZING



## GENERALIZING



## SPECIALIZING



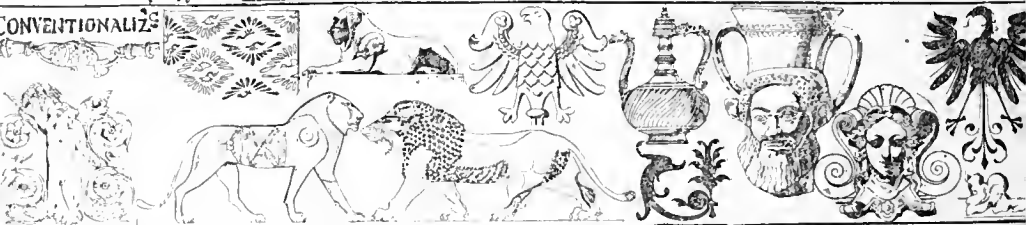
## IDEALIZING



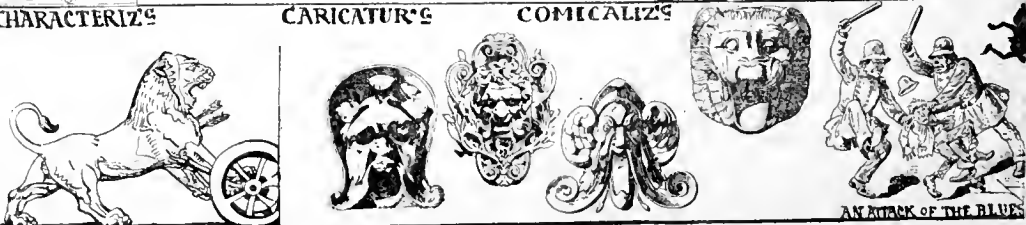
## SYMBOLIZING



## CONVENTIONALIZING



## CHARACTERIZING



## CARICATURING

## COMICALIZING

AN ATTACK OF THE BLUES



# Technical ART Application.

We have tried to show something of **HEART MIND**, as revealed by **NATURE'S SPIRIT** working between the atoms of **MATTER** & expressing **HERSELF** in **BEAUTY** by means of them. Thus showing **HER HAND**, as well, in **HER HANDIWORK** & in this **HER EARTHLY STUDIO**. **MAN** must do the same, respecting & reflecting **HER COSMIC SPIRIT** to give **BEAUTY**; adding something of **HIMSELF** to give **Individuality & Style**; and finally, such consideration for material agents & the Spirit already impressed by **NATURE** upon their atoms (so constituting their **PROPERTIES**) that we associate the charms of **Technical Sympathies**. Thus by bringing **HEAVEN DOWN TO EARTH** we **RAISE EARTH UP TO HEAVEN**.

Applications of Art are & should be, as infinite as man's materials, tastes & needs. Special technical recipes and illustrations are too equally infinite to record here, & must be consulted in Libraries, Museums, shops. But their main bearing & essence may be outlined & observed.

Thus, as man's Spirit is conditioned a priori by race, climate, temperament & environment (as his body, & productions are by mechanical & material limits), **GOOD TASTE** begins in frankly & sincerely accepting & revealing these natural "conditions" - trying not to work distort or suppress them, but so apply **Principles** upon them as to bring **BEAUTY** out of them.

This applies alike to the Object & its Ornamentation.

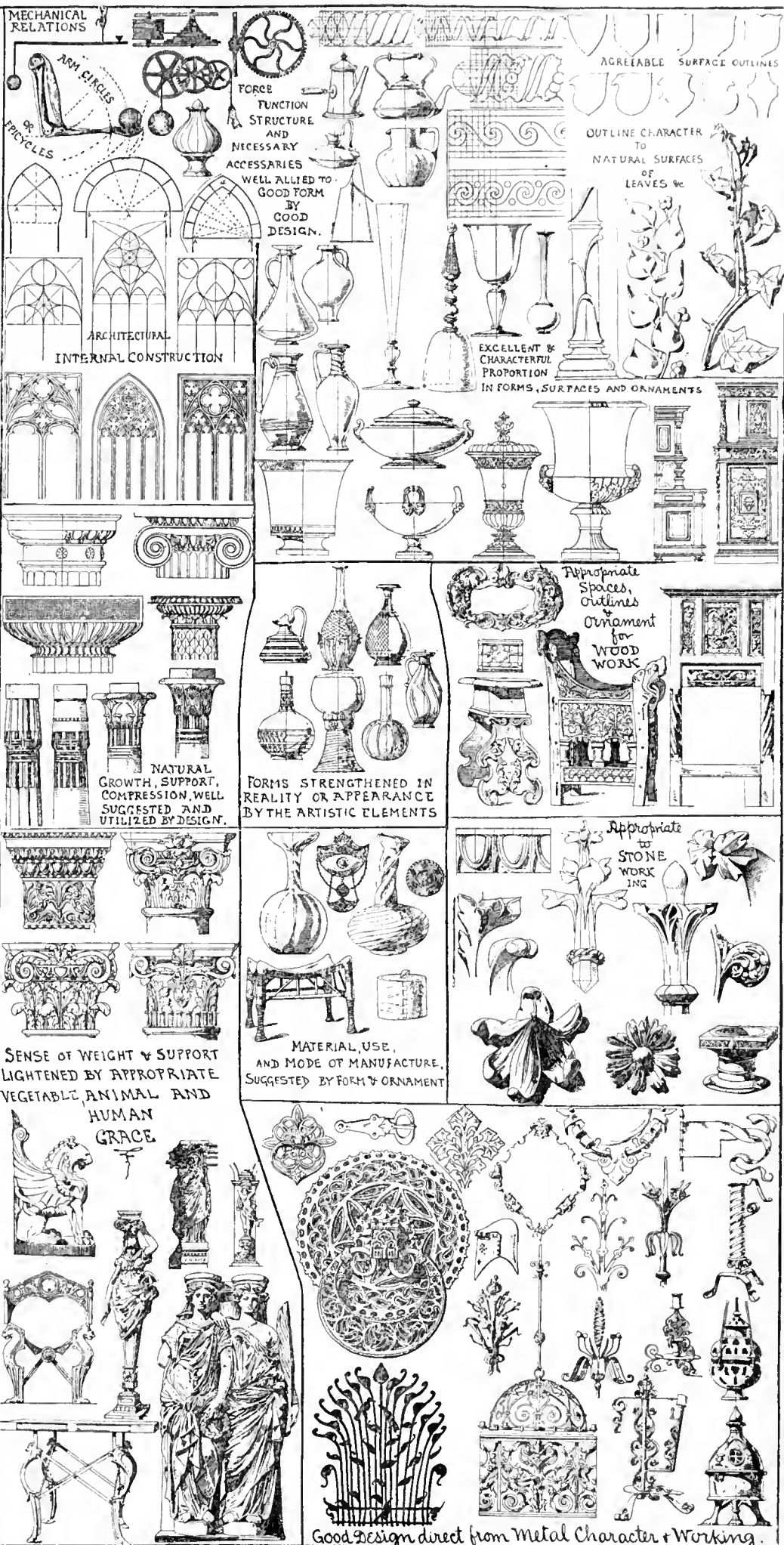
Again the chief beauty of one thing may be its "use", while the chief use of another may be its "beauty". In still others, Use & Beauty may be happily combined. The highest Taste consists in clearly discerning & adjusting these aims.

Thus the true beauty in the lines of a modern flower (over a barbaric) is that they veritably express its function better, & by a mysterious Principle in Nature itself, and in the laws of Spirit, our eye & mind is most delighted by the best. While of several carriages rolling by with equal mechanical excellence & comfort, one may far excel another in grace & taste. And still more surely we look for dominant Spirit & sentiment in things which appeal more solely (or preponderantly) to our spirits rather than to our bodies (as flowers more than fruit, or a fresco than a carpet).

As however this planet is neither for bodies without spirits, nor spirits without bodies, but for the right Union of the Two, so the humblest utility & material may be ennobled, & the loftiest spirituality should be made general & practicable. The "Utility" must rise to the most beautiful, consistent with itself, & possible to its material; the "Spirituality" must condescend to become "incarnate" or "incorporate" to be felt & effective.

This **Duality & INCARNATION** is an **IDEAL** in **NATURE** which SHE is forever symbolizing & reflecting, & would have us complete. **God is the FIRST & GREATEST ARTIST-ARTISAN!** Hence, in every situation the Good designer will promptly seek & express in his creations, **Appropriateness to Purpose, Place, Time, Materials.**

He must start from **WITHIN** (both his own Spirit & that of his agents, revealing this to our spirits). His wisdom must appear from the start, in the inceptive Spirit, the "ghost-lines", outlines, constructive proportions, masses, joints, &c., even as the Almighty indicates His plan of a human body by its skeleton, & His orderly sequences of Development from "First the Blade, then the Ear, then the Full Corn in the Ear". As the tree is first of all beautiful (in winter or early spring) by reason of its main Character in Construction, movement, proportions, junctures, & then beautiful in summer by its added & harmonious leaf surfaces, broad quiet color-tone & graded light; then finally brilliant & complete in the decorative details of its fruit or flower, so with all true works of ART. Each phase of **Organic Movement, Limitation, Subdivision, Distribution, Juncture, or Association, Coloration, Illumination or Decoration**, is suggestive for timely selection & emphasis in Design. (copyrighted) Jno Ward Stimson



## Technical Applications. (continued.)

We have noticed in preceding Lesson that Good Taste begins in the very first attitude of the Artist toward his Purpose & material. In the Form & Proportions he gives the Object & the Evidence of his consideration in his TREATMENTS alike structural & decorative.

The most satisfactory results are frequently seen to flow as vital decorative Effects from the very necessities of STRUCTURE, USE, MANUFACTURE. This same Sincerity to Internal Organic Life & Propriety should similarly penetrate & decide all Applied Ornament when added to embellish & enrich the object designed. The Ornament should never belie, oppose, confuse the Nature, Use & Spirit of what has constructively preceded. The Ornament & object ornamented should seem as vitally ONE, as the Leopard & his spots, the peacock & his plumes. The artist's aims should be not to hide preceding Beauties but perfect & emphasize them - or at the worst, offset some deficiency in the material or compensate some limitation in Structure (imposed perchance by cost, use, &c.).

It is evident that the more familiar the student makes himself with any material, alike in its nature, use, & manufacture, the better he is likely to recognize its limitations & possibilities. And the more familiar he becomes with general Nature the more aptly & sympathetically he will select from her the special suggestions & artistic elements which best apply to the special case & material in hand.

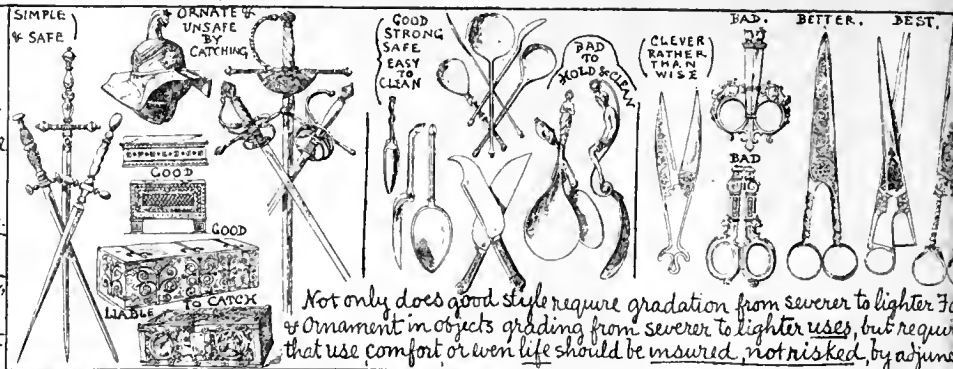
It is equally obvious that the Principle of Sympathy & Familiarity applies to each Climate, Nation, Society or Individual. For (using the simile of Holy Writ) the true artist, who perceives the SPIRIT & PRINCIPLES OF NATURE, needs no voyage to Heaven to bring BEAUTY down, nor to Hell to bring it up, for, lo, it is NIGH in every local Characteristic & charm of individual Refinement, Imagination, Taste & Power to wisely select & Adapt - for this alone can give the Grace of freshness, spontaneity, originality, & (ultimately) the historic value of a Style without affectation and without Artificiality, & a Sentiment without fad, fashion or sentimentality. "A live dog is better than a dead lion" & a ripe wild grape sweeter than the most pompous "Dead Sea Fruit" of importation & mimicry.

In going to Natural Beauty for Ornamental Suggestion it is obvious that her movements & lines may best apply to liney effects or thready substances; her surface ornaments to surfaces; her solids to solids &c. And each artist is at fullest liberty to draw fresh inspiration & suggestion from these in all & more than the "moods of Spirit" we have indicated as historic, & with all & more of the "devices" yet discovered.

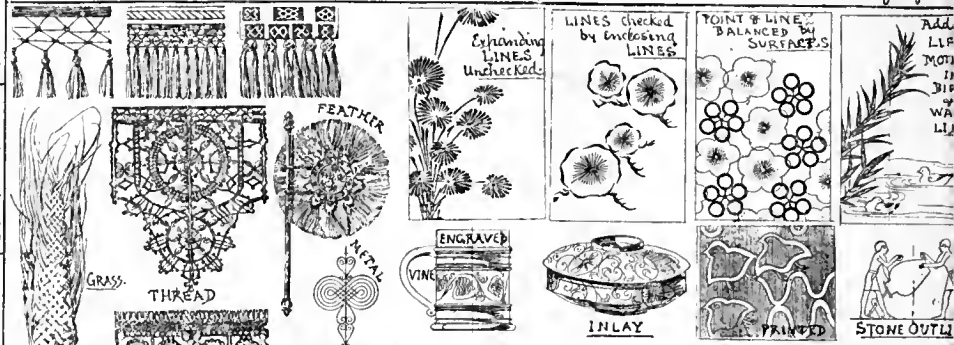
With the KEY this little BOOK is intended to be he may apply his "ALLADIN LAMP" to open & explore an ever new, wonderful, & delightful Realm of Heavenly BEAUTY, whose Sacred message is applicable to every human need & aspiration. It is our privilege & our joy to bring forth (as the lilies) to THE DIVINE GLORY & the enduring (because truest) wealth of HIS WORLD.

We have seen that BEAUTY is a Universal Divine Spirit illuminating terrestrial life, reflecting the Divine Nature, Attributes, & Principles of Activity & penetrating all Times & Peoples, according to their susceptibility to Spiritual Suggestions. It is essentially as precious permanent & holy as the appreciation, presentation and Practice of any Divine Principle (such as Truth, Goodness, Love, &c.). By Looking For, Laboring With, & Hastening unto the Coming of GOD in all His Glorious Manifestations we shall best honor HIM; ennoble Character; inspire dignity & emancipate labor; cheer life, appreciate Nature & truly & permanently (because Spiritually) enrich existence (both here & hereafter) till we at length behold THE KING HIMSELF IN HIS BEAUTY.

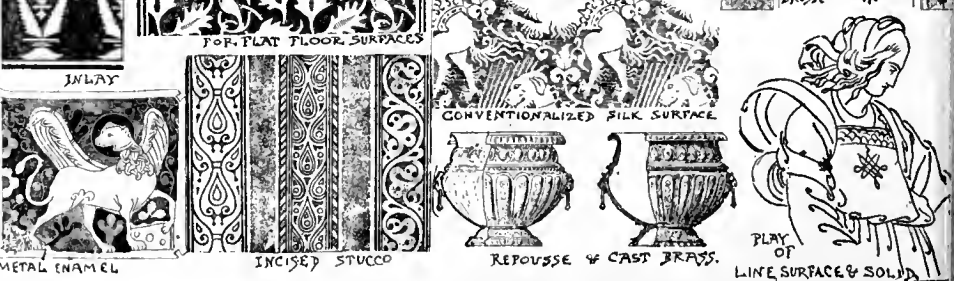
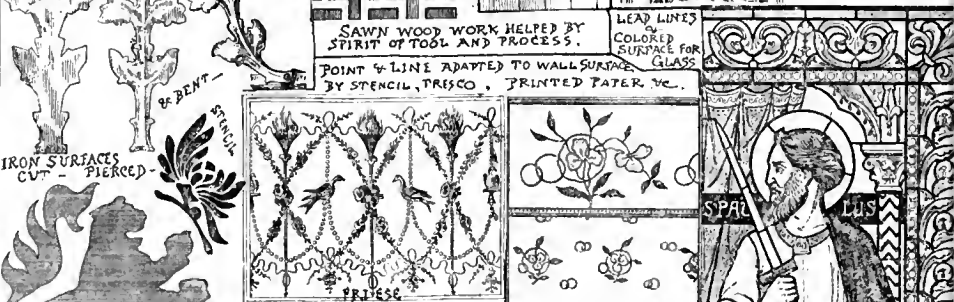
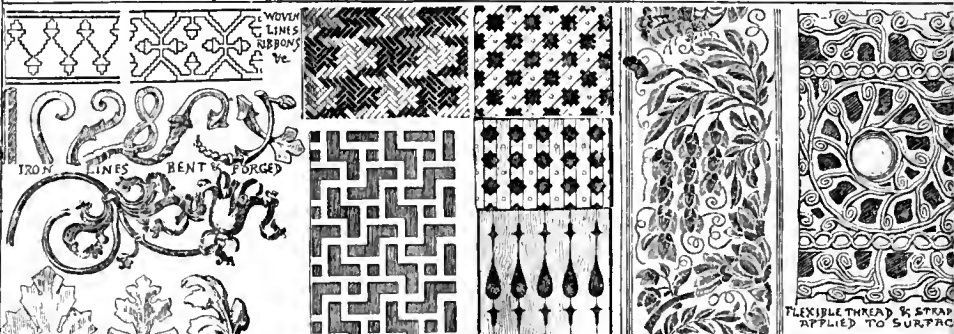
(Copyrighted by) Principal Jno Ward Stimson.



Not only does good style require gradation from severer to lighter & Ornament in objects grading from severer to lighter uses, but require that use, comfort or even life should be insured, not risked, by adjuncts.



Nature gives us materials differing in resistance or pliability, & variously emphasizing their character, form or manufacture to dominant qualities of LINE, SURFACE, or SOLID. But she adds always hand corresponding Suggestions for their appropriate Ornament, in other elements around them.



# PRACTICAL CONCLUSIONS.

BEAUTY like TRUTH or GOODNESS, is an eternal Attribute of Divine and Universal SPIRIT, a condition of its feeling, a mode of its working, a result of its operation, as it moves forth by Creative Intelligence, Original Plan, abstract but indestructible Formulae, and the agency of matter and motion, to final manifestation of Immortal PRINCIPLES, SENTIMENTS and MOTIVES.

The human Spirit in all its phenomena being part of universal and harmonious Nature, must in its æsthetic impressions be subject to absolutely rational and demonstrable Law, and indeed in the sequence of its historic development and creations has been found so to be.

To us, both divine and human *ART* is *THE SPIRIT IN THE MATERIAL*, and our Methods are therefore adapted to intelligent rational beings seeking the universal Spirit and Principles of Nature, universally visible, universally needed, and universally applicable to all men or material—the Universal Language of Forms, Structures, Functions, Forces, Textures, Lights, Colors, Combinations and Adaptations through which has been delivered the marvelous revelation of natural and human Art.

Æsthetic Science is as absolute Science as Physics or Ethics, and as fully worthy of profound attention and application alike from its sublimity, attractiveness, and marvelous historical social and industrial results.

At the close of this great century, with such light thrown upon all science by noble minds like Darwin, Spenser, Fiske, Clifford, Pestalozzi, Froebel, &c., we can systematize, better than ever, Natural investigation and Art Education. Recognizing in Nature a Duality expressible in terms not only of Eternity and Time, Space and Place, Static and Dynamic Force—but Repose and Action, Conservatism and Progress, Tradition and Inspiration, Humanity and Self; we strive to *combine* Mind and Matter, Idealism and Realism, Theory and Practice, “Artist” and Artisan.” On sociologic and scientific grounds *OUR IDEAL IS THE ARTIST-ARTISAN*—a balanced temperament and development which harmonizes allied and co-essential truth. Without losing sight of respective roles, the Artist is made more broad and helpful by practical acquaintance with material, the Artisan more plastic and efficient by becoming more artistic and sensitive. On similar grounds, we welcome practically the benefit of interinfluence from opposite temperament and sex—woman’s work growing stronger and more valuable, man’s more refined and sensitive by contact. Best of all, Art is vastly improved and broadened by universality and comparison in which essential charms and limitations of special media are clearly distinguished and respected.

Our Curriculum is:—promptly and clearly to show students those VITAL PRINCIPLES, ABSOLUTE LAWS, and GERMINAL ELEMENTS OF BEAUTY which underlie all good Art work. To carefully preserve, as with natural plants, the freshness of their *Individuality*, (without stunting by mechanical or artificial means), to help it unfold wholesomely, and cultivate wisely its Sentiment, Taste, Imagination, Artistic Judgment and Observation, as living springs from which its beautiful creations must arise.

Commencing with consideration of those agreeable emotional and moral qualities involved in Good Sentiment, Taste, and refined Appreciation, we show that *Art is the Expression of inner Life, Perception and Personality*. It must have Character, Spirituality, Ideality, Poetry. It must evince Truth, Sincerity, Genuineness, Frankness, Virility, Energy rising sometimes to Sublimity. Yet will involve Care, Sobriety, Dignity, Simplicity, Restfulness, Delicacy, Refined Sensitiveness, Grace, Charm, Concordant Sentiments of Unity, Harmony, Propriety, Appropriateness, Fitness, Consistency of Parts, Conformity to Conditions, Congruity of Ideas and Purposes.

It will avoid Setness, Pettyness, Baldness, will contain Suggestiveness and Promise implying Life, Growth, Change, Complexity, Mystery, Universality, Variety-in-Unity.

It will arouse the faculties of IMAGINATION for Inspiration, Vision, Fertile Invention, Spontaneity and “Imprévu,” Vivacity, Sparkle, Attractiveness, Buoyancy, bringing recreation and refreshment to the beholder, with gay Decorativeness, Picturesqueness, and even subtle Weirdness.

It will draw on KNOWLEDGE and MEMORY for comprehensive grasp, a sense of Richness, Fullness, Completeness, Finish, conveying sustained and serene Pleasure. It will summon the INTELLECTUAL Faculties of *Reason, Judgment and Will*; demanding by the first Naturalness, Wholesomeness, Utility, Efficiency, Forethought, Plan, System; from the second Selection, Balance, Discretion, when and where only to imitate, or translate, or transmute or adapt—when and how far to Analyze, Specialize or Generalize, Idealize or Symbolize, and in Commerce to Geometrize, Conventionalize, and sometimes (for machinery) Mechanize. From the third, it will ask deliberate Initiative, Volition, Control, Temperance; for Accent, Emphasis, Dominance of some parts, Subordination, Limitation or Rejection of others.

The Student will then be ready to recognize these Spiritual Faculties at work on the grand Scale of Nature, where Divine Power is giving Force and Motion to atoms, Repose and Action by Static and Dynamic Energy; Opposition and Contrasts of Tension as in Axes of Crystals and Gems, Rise and Fall, Undulation and Rhythm as in Waves of Water, Sound, Heat, Light, etc.; To note the inevitable Art influence on eye and brain of suggested Tendency, Procession, Parallelism, Tangency, Revolution, Evolution, Expansion, Radiation, Dispersion; The Artistic effects of Straight, Oblique, Curved, Angular, Circular, Conic, Spiral or Radial with which Nature so cleverly counts as she selects and retains, from spring to spring, her exact Equations of number, magnitude and metre in every germ of flower, insect, bird or beast, adapting their forms, colors, functions and sentiments to primal standards and types, to purpose and place, with due regard to Scale, Ratio, Proportion, Symmetry (in form), Gradation, Cadence, and Cæsura (in movement).

The Student will thus grow to appreciate and discriminate the good in all Composition, the Cosmic Elements which give Beauty, the Vital Elements which give Character and Style, the Decorative Elements which add charm by Order, Sequence, Regularity, Equality and Repetition of Units, (whether of form, space, color, motion, &c.,) or devices of Reflection, Contrast, Alternation, Counterchange, Juncture, Overlapping, Interlacing, Linking, Cabeling, Strapping, Interpenetration, Fusion, &c.

It is then proper time to observe the material and practical conditions by which Artistic conceptions are best realized. The congenial character of substances and textures, (whether crystalline or fibrous, rough or smooth, light or heavy, friable or tough, plastic, ductile, malleable, fusible, &c.,) their market properties (of rarity, costliness, permanence, &c.,) or optic properties (of brilliancy, purity, translucence, &c., or the reverse); their special technical processes, limitations, beauties and suggestive possibilities, among which last are included those visual methods for suggested relief on plane surfaces, of Orthographic Projection and Perspective by concentrating lines and diminishing of magnitudes, of light, of color, of contrast, of detail.

The Hand should follow the Mind with daily practice from Points to Movements, to Lines, to Spaces, to Surfaces simple and translucent at first (where structure is visible) to more and more complex and opaque (where structure becomes hidden but Substance, Textures, Shades, Colors, and Characters become interesting).

By *Line Delineation and Thread Decoration* through Lace and Loom Work; Then *Surface Decoration* in Stain Glass, Mosaic, Enameling, Porcelain Work and Wall Paper. Then *Plastic Form* in clay and wax modeling for low and high Relief, Ceramics, Tiles, Stamping, and Metal work; Jewel, Wood, Stone and Marble *Carving*; to monumental Sculpture. Then *Construction* in Architecture and Cabinet Design; Colors



and Textures in Costumes, Hangings, Interior Furnishings, and *Structure and Function* in organic and living Forms. Then *Apparent Relief*,— in Drawing and Shading by Pencil, Pen, Charcoal, Crayon, Water Colors, and Oils, from "still life" or "live model" (undraped or draped according to appropriateness), and to Engraving, Etching, Illustration, Landscape, Portraiture, Genre, History or Ideals.

Thus **Heart, Mind and Hand** together led into a breadth and fulness of insight and experience, the student is prepared not only to enjoy and produce intelligently, but canvas without servility the products of other days, or enter competitively into the creative work of his own.

It has become a safe pleasure and artistic profit to the cultivated student, to examine the expressions in Nature and History of these Principles and Material Processes of Beauty, whether in static stratification of rocks, dynamic and rectilinear energies of crystals and minerals, curvilinear and spiral action in fishes and shells, complex and organic design and decoration in vegetable and animal form or function. Led by every sibylline leaf or flower, insect or bird, beast or man, and kindled by the Aladdin lamps of their Instinct or Inspiration, he may study all adaptations to sphere and purpose, and be invigorated, not weakened by their wonderful example, while he learns anew the sacred lesson that

**"God has not left himself without witness, the invisible things of Him being clearly seen in the things He has made."**

By cultivating the Art Instinct broadly, wholesomely, organically, thoroughly, we make it *individual, liberal, national, creative*, and reveal to man that **Beauty is as universal as its application is infinite and precious.**

It is undoubtedly due to the greater vitality of this "Cosmic Method," that such encouraging success has attended our Educational efforts. Applied for three years in one Institution, it rapidly raised the number of pupils from a handful to 400, gathered from every section of the country. Renewed under more favorable auspices in the present Institute for Artist-Artisans, it, in ten years, has secured the support of the Public, Press, and most prominent Art Firms and such crowds of grateful Students, that accommodations and departments have had to be doubled, while its graduates have won foremost situations and prizes outside.

JOHN WARD STIMSON.

*N. B.—Those desiring this Book can obtain a copy (postage free) by remitting the publishing cost of \$2.00 directly to  
MRS. JNO. WARD STIMSON, care of Seminary, PLAINFIELD, NEW JERSEY.*

Copyrighted by JNO. WARD STIMSON, Jan'y, 1892  
in the Office of the Librarian of Congress  
Washington, D. C., U. S. A.



2. Put with his  
previous bound vol. 2.

Additional Introduction  
2- "Art Principles & Methods"  
by Princ. Mrs. Ward Stinson

## OPENING CONSIDERATIONS.



WE enter our existence upon this planet, miraculous germs of spiritual life, containing wonderful instincts of discernment and affinity for The Central Source of Reason, Love, Delight, from which we sprang, and of which we become mysteriously the Expression.

But while, naturally and normally, drawn to seek, and delight in, happiness, we are unconscious of its constituting conditions and the physical, mental and moral departments of life through which it plays.

We are born alike, ignorant and innocent of LIFE's stupendous reach or circumscriptions; and only learn, by experience, tradition, intuition or revelation, the splendor of our inheritance and the scope of our reciprocal obligations.

Considered from the point of view of character and immortal happiness, as much as temporal delight, man's true victory in life is the discernment and application of those overruling PRINCIPLES AND METHODS (alike physical, ethical and esthetical) which establish the health of his body, morals and constructive mind; and provide both safe and salubrious growth and play for physical and spiritual powers together.

The lower animals enjoy a health that comes from primitive instincts of obedience toward these natural laws. The higher animals below man, even add to this an intelligent delight in conscious mind (as where intelligent dogs love to comprehend and obey a master's purpose in gathering flocks or hunting game).

In some of the more imaginative and constructive birds and beasts, there is, even, delight in Art and rudimentary Beauty (as where the "bower-bird" weaves for his love a bower promenade, and decorates it with pleasant shells or colored objects).

But supremely, over all, the idealizing and emotional powers of man raise him above such fellow creatures, and place him among the Gods. And especially is this true of his spiritual faculty for perceiving and applying abstract Principles of Life, originally and constructively, as though in "the footsteps of God."

It is to these "higher faculties" of the soul of the reader, rather than to his lower imitative and animal faculties, that this book of ART PRINCIPLES appeals.

Philosophy has ever attempted to record the drift of those vital Principles that it perceived, though at times somewhat narrowly and intellectually "from the Head" alone, but at other times more broadly "from the Heart," and finally in "the Life" itself, and in the "Art of Life."

Thus, as an intellectual Greek, Aristotle too closely confined it to the soul's power of perception and contemplation in his dictum "Philosophy is the science which considers TRUTH." As did the modern philosopher, Cousin, when adding to this the power of description and record, in

"True Philosophy merely establishes and describes what IS."

But Cicero had gone closer to the word's formation and spirit (philosophia) in adding more of the Affection for Good, in his words:

"Philosophy, if rightly defined, is the Love of Wisdom."

Which Voltaire strengthens by "The discovery of what is TRUE, and the Practice of what is GOOD, are the most important objects of philosophy." Thus bringing forward both Mind and Heart to the Practice or Art of good and truthful living, even as Plutarch had in the words "Philosophy is the Art of living," and as Seneca had in "Philosophy is both the Law and Art of Life. It teaches what to Do in all cases."

But now the sad fact remained that man does not always "do" what he "knows" to be Right, so that Shaftesbury adds:

"It is not a Head merely, but a Heart and Resolution which constitute the true philosopher."

And at last our own Thoreau defines it vitality, in Life Itself, by the words:

"Philosophy is so to love WISDOM as to LIVE according to its dictates."

Thus we are finally driven to the query, What is WISDOM, that we must "perceive," "record," "love," "will," and "live" Her?

And to answer this best, we hearken to the mighty voice of INSPIRATION in the mouth of that greatest philosopher of all time, King Solomon of Israel.

"Get WISDOM AND UNDERSTANDING! A crown of BEAUTY shall She deliver unto thee. . . . The LORD possessed Me (Wisdom) in the beginning of His WAY before the WORKS of old. When He established the Heavens I was there. Then was I by Him as



## A MASTER WORKMAN!"

Thus we see that true philosophy is not only perception, record, love and resolution to live TRUTH and GOODNESS, but that Wisdom herself is The Spirit to understand

THE WAY OF THE LORD, in such degree as to coöperate CONSTRUCTIVELY and tangibly in It, as A MASTER WORKMAN, that we may be crowned eternally with THE CROWN of the GLORY OF GOD'S BEAUTY transmitted through us.

"If man has the eyes," says Plato, "to see TRUE BEAUTY, he becomes The FRIEND OF GOD and IMMORTAL."

So that indeed, true victory and true greatness, alike for one's life as that of others, is not the enhancement merely of our wonder and delight at The Divine Finger as it moves through time and space, carving its miracles of form or painting the splendor of its palette; nor even the power or riches acquired thereby on earth; but rather the permanent touch, the comprehension, sympathy and desire with which henceforth we live in harmony with the MASTER MIND and join constructively in THE WORKS OF THE GREATEST ARTIST-ARTISAN.

Now Philosophy conveniently subdivides her labors, so that while it is the aim of the science of physics to disclose those PRINCIPLES AND LAWS of nature which conduce to man's physical well being and adaptation to environment, it is the science of ethics to reveal those that advance his moral growth and character. But it becomes the specific aim of the science of esthetics (or The Beautiful) to correlate all these and commend the marvelous celestial METHODS and PRINCIPLES of collective HARMONY, by which God seems to move, in making His handiwork significant, poetic, glorious, upon the side of proportioned and balanced BEAUTY; with the Spirit, Grace, Fascination, Charm, Inspiration and Poetic meaning, He evinces throughout the realm of NATURE His "WORKSHOP."

In brief, and perhaps with bolder grasp, we should claim that Abstract and Absolute BEAUTY extends her mighty wing over every department of creative plan and constructive life (divine or human) in proportion as immortal and celestial PRINCIPLES maintain their sway. And the sincere physicist will find Beauty as truly in the perfect adjustments and workings of physical forces, as the moralist will in the perfect character, or the musician and painter will in the nightingale, the lily, and the rose. It is a difference in degree rather than in kind.

Thus ~~Troynon~~ exclaims:

"I but open my eyes, and PERFECTION, no more and no less,  
In the kind I imagined, full fronts me; and GOD is seen GOD  
In the star, in the stone, in the flesh, in the soul, in the clod."

And still another writer says:

"We are surrounded by a shoreless and fenceless world of Beauty and Spirituality; and Art (whether in color, stone, sound or words), is simply its translation, more or less imperfect. ALL ART IS EXPRESSION. Poetry, Painting, Music, Architecture, are only so many beautiful Roads to The MOST HIGH. Successful workers in them must one and all possess what the Bible calls 'OPEN VISION.' He, of all persons, must be both seer and interpreter of THAT SPIRIT which lives behind things and life, and which gives them vitality, meaning and charm. Why do we delight in life with all her children? Because one and all suggest that PRESENCE back of things."

"It is the Divinity Within that makes the Divinity Without," writes Washington Irving.

The mighty LIFE, that breathes, lives, pulsates and compels behind and between the static dust of matter, and that uses matter as Its agent to convey Its mystic movements, Its beautiful meanings, does so by the ARRANGEMENTS of the atoms of Earth, as a writer would express himself by arranging the atoms of lead or ink into letters. But we must learn His language.

If we only recognize chaotic blots upon the page, we imply lack of mind or of meaning, of intellect or of intention. If we see the letters and words independently and correctly formed but ill arranged or unrelated, we imply perhaps a Mind but not an intelligent Thinker. Should we decipher a connected and intelligent thought, or even a profound and wonderful purpose, but unrelated to us individually, or uninspiring to us practically, we would concede a noble author or (if in Nature) A DIVINE CREATOR. But when we find intelligent ORDER in connected and consistent PROCESS, combined with splendor of MORAL PURPOSE conveying Immortal PRINCIPLES AND METHODS involving Wisdom, Love, Beauty and Poetic Inspiration related to every individual in the whole and to the whole in every individual part, then we worship "The Master Mind," The Universal Friend and Parent, The Mighty "Artist-Artisan."

"There is a Beyond," writes the famous philologist Max Muller, "and he who has once caught a glance of It is like a man who has once gazed at the Sun, wherever he looks he sees its image! Speak to him of finite things and he will tell you that the finite is impossible without the Infinite. Speak to him of death and he will call it birth. Speak to him of time and he will call it the shadow of eternity."

This deepest underlying consciousness, inner Vision and inspiration has never been absent from the greatest seers, philosophers, poets, artists, however modified by personal or local imperfection and incom-

pleteness. Indeed the Divine Spirit seems to work Itself out and color the pure whiteness of its own "Absolute" Perfection by the very "human" qualifications or material modifications through which It reveals Its purposes upon Earth.

Humboldt writes: "Natural objects, even when making no claim to Beauty, excite the feelings and imagination. Nature pleases, attracts, delights, because it is Nature. We recognize in it INFINITE POWER." And the poet Emerson sensitively intimates this in the lines:

"Let me go where I will  
I hear a sky-born MUSIC still!  
It sounds from all things old,  
It sounds from all things young;  
From all that's fair—from all that's foul  
Peals out a cheerful SONG!  
It is not only in the rose,  
It is not only in the bird,  
Not only where the rainbow glows,  
Nor in the song of woman heard,  
But in the darkest, meanest things,  
There's alway, alway, SOMETHING SINGS!"

They here recognize, not merely that "Immanence of Deity"—that omnipresence of THE GREAT SPIRIT—of which the psalmist sings, when he says:

"Though I take the wings of the morning  
And dwell in the uttermost parts—THOU art there!"

But something vaster and more mysterious still as conveying that steady CONQUEST—that ultimate VICTORY of THE GREAT SPIRIT over the transitional phases which (imperfectly comprehended by men) seem "adverse," or situations so apparently imperfect and incomplete that "Absolute Beauty" is not yet exemplified thereby.

Seen from an Archangel's point of view, a flying dragon, of pre-Adamite days, would still seem weirdly beautiful in its dramatic adaptations and personifications of primæval conditions and forces; and it is doubtless these biological influences, in oriental brain itself, which makes them still wring such decorative splendor out of such primitive agents, while to man advanced and humanized such types become obsolete.

David had intimated this same thought in the continuation of the above stanza where he adds:

"Though I make my bed in hell  
Behold THOU art there?"

Thus with humility and wonder combined with strange courage we dare to press on through the uplifting veil of mystery and glory which surrounds our little globe, knowing in some intuitive way, that the very blemish of the imperfect leaf but reveals the clearer the elements of perfection in the complete one (if only by contrast or opposition), and the repulsion we feel from ugliness becomes the measure of our affinity for THE BEAUTIFUL.

It is intensely interesting, therefore, to note at the outset, how persistently and universally, in all departments of ennobled human life, this Immortal PRESENCE and Its Principles loom in upon the Consciousness of the grandest characters and workers, as the wellspring of their inspiration, their influence, and their power.

The Roman Philosopher, Seneca, exclaims:

"If any one gave you a few acres, or a house bright with marble, its roof beautifully painted with colors and gilding, you would call it no small benefit! Can you deny the benefit of the boundless extent of Earth? God has built for you a mansion that fears no fire, covered with a roof that variously glitters by day or night; we have implanted in us THE SEED of ALL THE AGES—ALL THE ARTS! And God our master leads forth our intellects from obscurity."

The eminent Scientist Lubbock similarly writes:

"The world we live in is a Fairy Land of exquisite Beauty! Our very existence is a miracle in itself, yet few of us enjoy and none appreciate fully, the beauties and wonders which surround us. Nature loves those who love her, and richly will reward them with the best things of this world—bright and happy thoughts, contentment and peace of mind."

The Poet Wordsworth, kindling to the same truth, says:

" \* \* \* Nature never did betray  
The heart that loved her—'tis her privilege  
Through all the years of this our life, to lead

From joy to joy : for she can so inform  
 The mind that is within us, so impress  
 With quietness of Beauty and so feed  
 With lofty thoughts, that neither evil tongues,  
 Rash judgments, nor the sneers of selfish men,  
 Nor greetings where no kindness is, nor all  
 The dreary intercourse of life  
 Shall e'er prevail against us, nor disturb  
 Our cheerful faith that all which we behold  
 Is full of blessings.  
 To every *form* of being is assigned  
 An ACTIVE PRINCIPLE howsoe'er removed  
 From sight and observation. It subsists  
 In all things, in all natures, in the stars  
 Of azure heaven, in the pebbly stone,  
 In moving waters and the invisible air !  
 SPIRIT that knows no isolated spot,  
 No chasm, no solitude—from link to link  
 It circulates The SOUL of ALL THE WORLD."

Goethe says :

"Nature is the living visible garment of God. There is no trifling with her. She is always true, grave, severe, always in the right. The faults and errors are ours. She defies incompetency, but reveals Her secrets to the competent, the truthful, the pure."

Juvanel exclaims : "Nature and wisdom always say the same thing ;" which Gallileo echoes in the idea, "The laws of nature are the thoughts of God ;" and Cowper clarifies by, "Nature is but a name, for an effect whose *cause* is God." Novalis, hearing the Universal Spirit tenderly singing, adds : "Nature is an Aeolian Harp, a musical instrument whose tones are the re-echo of higher strings within us." And Percival enthusiastically cries : "The world is full of Poetry ! The air is living with its Spirit ! The waves dance to the music of its melodies and sparkle to its brightness." And Richter, more exquisitely still, insists : "There are so many tender and holy emotions flying about in the inward world, which like angels can never assume the body of an outward act, so many rich and lovely flowers spring up that bear no seed, that it is a happiness that Poetry was invented, which receives all these spirits, the perfume of all these flowers !"

Here we note that this sensitiveness of spiritual ear, this "open vision" is caught up and given the name of Poetry, by him whose art is Rhythm. But it runs synonomously through all the arts, for Fuller writes :

"Poetry is music in words. Music is poetry in sound."

Macaulay puts it :

"Poetry is the art of doing by words what the painter does by colors."

Chapin seeing it in the sincerities of heart says .

"Poetry is the utterance of deep and heartfelt TRUTH. The poet is very near the oracle."

Along which conviction Joubert felt when he wrote :

"You arrive at TRUTH through poetry, I arrive at POETRY through truth." And Plato when he adds :

"Poetry comes nearer TRUTH than history !"

To the unity of all these with the Good and the Beautiful, Coleridge evidently refers in his confession :

"Poetry has been to me its own exceeding great reward. It has given me the habit of wishing to discover the Good and Beautiful in all that surrounds me." While Bailey adds to its comprehensiveness that spirit of sacred communion and inspiration that gives the final spark, the sacred flamma, which is the evidence of a Living Power :

"Poetry is a thing of God ! He made His prophets poets. The more we feel of Poesie the more we become like God in Love and Power."

Thus we are driven with philosopher, poet, priest, musician, painter, sculptor, architect, and even with the humblest human heart—(for Andre claims "Every man that suffers is a poet ! Every tear a verse ! Every heart a poem !") into the inner penetralia where SPIRIT UNIVERSAL dwells, and recognize

that out of a CENTRAL SUN there radiates a light whose rays and colors are variously baptized by man, but whose INNER ESSENCE is, ever ONE and harmonious; portals to the same Celestial City; facets of the same Celestial Diamond.

It is when the soul becomes conscious of the harmonic nature of any thought, wish or act, with those that flame and burn at the Central Heart of The Universe, or when the mind grasps the symphonic progress of these movements along the same vital and Spiritual Principle, guiding the whole; or when the eye beholds their living presence in the perfection of any constructed forms, sounds, colors, &c.; that the delight experienced by sensitive and wholesome characters is given the name of BEAUTY.

It is probable, also, that whatever sensitizes the soul on one side toward Beauty, may attune it so much the more delicately to its "voices" whispering upon another. And possible that it is passed as a benediction to families or races that receive its commission. Though even then a *spiritual affinity* seems predicated, and I believe it will be found more generally a transmission *from spirit to spirit* whenever responsive chords are touched and mystic connections are opened.

Ruskin remarks:

"There is no branch of human work whose constant laws have not a close analogy with those that govern every other mode of man's exertion. Exactly as we reduce to greater simplicity and surety any one group of these practical laws we find them passing analogy and becoming the actual expression of some *ultimate nerve* or *fibre* of the mighty laws that govern the moral world. However inconsiderable the act, there is something in the *well* doing of it allied to the noblest forms of manly virtue. The Truth, Decision, Temperance, we regard as honorable conditions of spiritual being, have a derivative influence over the works of hand and action of intellect."

In similar recognition of this underlying vital harmony, Lafcadio Hearn writes (on Greek sculpture): "The nudity which is divine, which is the abstract of BEAUTY ABSOLUTE gives the beholder a shock of astonishment and delight not unmixed with melancholy. The longer one looks, the more the wonder grows, since there appears no line, whose beauty does not pass all remembrance. So the secret of such art, was long thought *super* natural, and in very truth, the sense of Beauty it communicates is more than human. It resembles the first shock of Love! Plato explained the shock of Beauty as the soul's sudden half remembrance of The World of Divine Ideas. The human ideal, expressed in such art, appeals surely to the experience of all that past enshrined in The Emotional Life."

Haegel in his Æsthetik adds:

"Art fulfils its highest mission when it has thus established itself with Religion and Philosophy in The ONE CIRCLE common to All, and is merely a method of revealing THE GODLIKE to man; of giving utterance to the deepest interests, the most comprehensive truths.

In works of art, nations have deposited the most holy, richest, intensest of their ideas, and for the understanding of the philosophy and religion of a nation, art is mostly the only key we can attain."

To this Max Müller points out that "What we call Religion would never have sprung from fear alone. Religion is TRUST, and that trust arose in the beginning from the impressions made on the mind and heart of man by The ORDER and WISDOM of Nature; and particularly by those regularly recurrent events, the return of the sun, the revival of the moon, the order of seasons, the law of cause and effect, gradually discovered in all things and traced back, in the end, to A CAUSE of causes."

"The ancient religions are symbols," says Crane, "of the FORCES of Nature evolved from, perhaps some common type through endless modifications—a natural mythology common to all. Religion transformed becomes poetry. Heroic shapes personify psychical and moral forces; lesser personalities are rolled into greater; greater are lost in types; events are *generalized*. The image of past experience of the race, upon the general mind, becomes generic like that of visual impressions in the individual. It is the natural tendency of the human mind which gives figurative art its importance. Expression is the clay on which it works; imagination is the creative force; a sense of Beauty its controlling Power. In the natural world we find constructive strength united with Beauty and fitness governed by adaptability to circumstance. Structural necessities lend themselves naturally to Design and *are universally pleasing*. Both in life and art, Beauty is not something accidental. It is an *organic* thing, having its own laws, its own logical causes and consequences. It is A LIVING FORCE, A LIVING PRESENCE, and therefore ever varying in its forms, as we follow it down this stream of time and mark its habitation from age to age.

"The delight of Beauty, be it human or wild, of light, color, form or sound, is a common possession and *necessity* of life, as in the higher sense it must be, so long as the human has claim to be the higher animal. Certain birds and animals have been proved to be sensitive to certain colors and decorative effects, which sensibility is wrapped up with the very fact of germination and continuity of life itself; and this convinces us how far down and deeply rooted is this sense in Nature, which has been so highly specialized in man. Cultivated or uncultivated, modified by centuries, influenced by modes of thought and conditions of life, it flowers anew! Art is the language of this Universal FEELING."

Finally, in arranging our conception and study of BEAUTY and its arts, within that "ONE CIRCLE"

of thought, which is symbolic of the soul's outlook on LIFE, we may summarize all the preceding by the tenet of Delsarte :

"The object of ART is to crystalize EMOTION into THOUGHT and then fix it in FORM," or, taking the finer simile of Christ, who always taught "by parables" (*i.e.*, artistic symbols), Art is the miraculous transformation of the pure "water" of TRUTH into the warm "wine" of LOVE, or emotion, and making it play and sparkle through the varied facets of the crystal goblet of Grace, Inspiration and Charm, in which each pentecostal beholder receives it through "his own language" and personality, but by the same Principles and Method of ETERNAL BEAUTY."

The Divine Nature seems to possess Primordial Attributes of LAW, LOVE and GRACE, which in the experience of life become TRUTH, GOODNESS and BEAUTY; and in the cultures of man become SCIENCE, RELIGION and ART; and in the personal character become Good Judgment, Good Will and Good Taste—the practical virtues.

It is these RELATIONS, mainly, which it is our province to examine; and the vital Principles and Methods by which they attain artistic Expression which we should teach. For this the book is specially written.

"The ignorant," says Quintillian, "may enjoy Beauty, but the educated understand the Reason for the enjoyment," and (we might add) thereby secure the Light to enjoy it rightly, in harmony and sympathy of will with its creator.

"What we understand by The Kingdom of God," says Giles, "are The Principles in their forms, modes of action and mutual relations, just as we speak of the mineral, vegetable and animal kingdoms. The vegetable kingdom is something more than the aggregate of all plants. It consists in The Principles, Laws and Forms of vegetable growth. So The KINGDOM OF GOD is not a mere collection of men and women, but comprises ALL THE ELEMENTS of THE DIVINE NATURE."

"A Principle thrown into a good mind," says Pascal, "fruits as a grain thrown into good soil. Everything is created and conducted by the same MASTER—the root, the branch, the fruit—The Principles, the Consequences."

And Müller closes the thought for us in these words:

"We ought to know How we have come to be what we are that we may advance to higher attainment. Not to know what precedes is to care little for what succeeds. Life would be a chain of sand instead of An Electric Chain that makes our hearts tremble and vibrate with the most ancient thoughts of the past, as the most distant hopes of the future. We are what we are by the toil of intellectual ancestors. We know now there are Stages of Growth not determined by accidental environment only, but by Original Purpose, to be realized in the history of the human race as a WHOLE."

**T**URNING therefore, now, to our symbolic CIRCLE CHART, the necessity is evident for our locating THE SPIRIT OF LIFE, as the origin of volition and motion, at the CENTRE of the soul's horizon, and dividing the scope of our vision into THREE MAIN SEGMENTS, like the facets of a crystal prism. If only in pictorial outline, it is appropriate to recognize at the outset Three Main Relations of thought and experience which have primordially urged forward man in the progress of his civilization. As artists, we may prefer the third and last section as we prefer the fragrance of a blossom above its branch or root, but it is advantageous to sketch these lightly in as its "setting." The Kingdom of Art, like "the Kingdom of Heaven," of which it is a part, may be symbolized by the same "grain of wheat that was planted" and grew;

"First, The Blade" (or constructional support).

"Then, The Ear" (or maternal environing sheath).

"Then, The Full Corn" (or glorious fruition of *vital Food*).

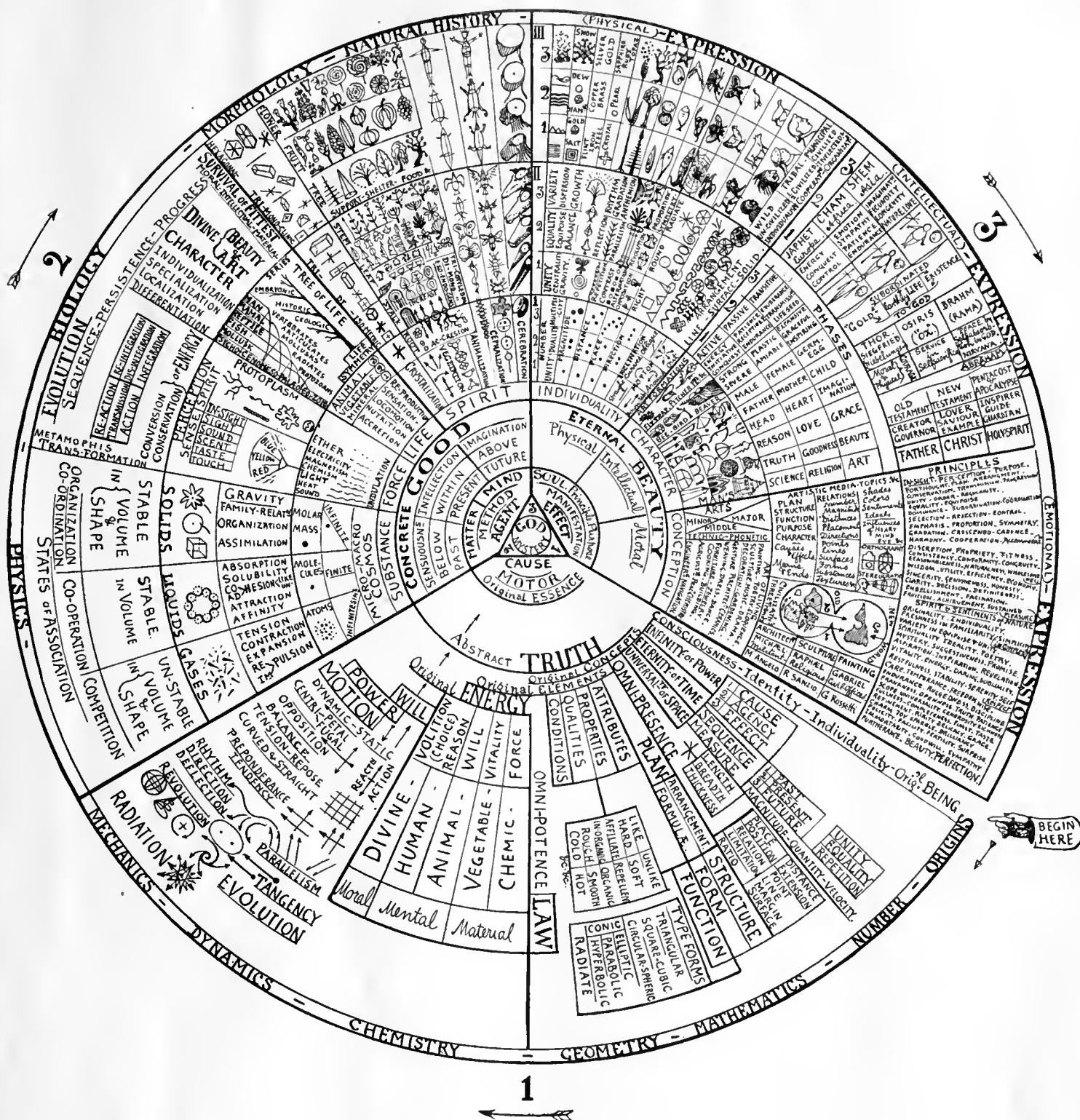
God Himself, because He is *an Artist*, employs suggestive and symbolic methods. "Without parables (symbolic stories) Christ taught not at all" declares Holy Writ. The veil of the Temple was indeed a symbol of his primal mysteries, which by His own inspirations and permission, time is gradually raising to reverential eyes. Had all been told at start, had all knowledge been final, that very finality might have stilled growth and dulled ambition. The mists of human limitation hide the mountain of God's glory but appropriately enhance thereby its splendor and spirituality. The Deity is *a poet and artist throughout His work*, and we must look for Him in the same spirit or we may not find Him (though "not far from every one of us"). To the literalist and materialist fumbling with the mere atoms of the ink and recognizing no Mind behind, He comes with rod of confusion and perturbation. But to the loving child whose sensitive intuition reads between the lines the implications of the Fathers soul, He comes in Glory and Benediction! "All Nature," says Chapin, "is a vast Symbolism! Every material fact sheathes a spiritual truth."

"Passions, seasons, senses," says Crane, "virtues, vices, life and death itself—all belong to Allegory, continually reappear in newer shapes, being by nature so protean no form may hold them." "Nature," says Emerson, "is too thin a screen. The Glory of The ONE breaks through everywhere!"

In the First Section of our CIRCLE CHART we locate that Intuitive Region which belongs to the per-



## EVOLUTION IN ART.



## Nature's Triune Manifestations.

- 1ST. ABSTRACT TRUTH in Spiritual Ideals, Relations and Volitions.  
 2ND. CONCRETE GOOD in progressive, transitional, material Embodiments.  
 3RD. ETERNAL BEAUTY in Perfected Purposes and Revealed Vital Principles.

## SUBJECTS OF STUDY.

1st	<u>SPIRIT of Nature</u> - (IN WHICH SHE ACTS.)
2d	<u>Principles of Nature</u> ( " " MANIFESTS.)
3d	<u>Laws of Nature</u> - (By " " LIMITS HER ÆSTHETIC ACTION.)
4th	<u>Methods of Nature</u> ( " " EMPLOYS IN HER " " )

AS	ORIGINALITY. INDIVIDUALITY. Freshness-in-Familiarity. Simplicity-in-Complexity. Variety in Equipose and Unity. Spirituality, Ideality, Poetry. Mystery, Suggestiveness, Promise. Aspiration. Inspiration, Self-Revelation.	PER-CEPTION. IN-SIGHT. Purpose, Forethought, Plan Arrangement. Conservation, Transmission, Progression. Unity, Order, Regularity. Equality, Equipose or Balance. Dominance, Subordination, Co-ordination.	LIMITATION AND CONDITION in SPACE, TIME. Length. Sequence. Breadth. Im- Pulsion. Thickness. Re- pulsion.	FORMULÆ.—FORM. Structure—Function. System—Skill.
	Vitality, Energy, Daring, Sublimity. Restfulness, Stability, Serenity, Self-Respect. Care, Temperance, Freedom-Wise. Patience, Endurance, Ruggedness, Discipline. Truth, Frankness, Openness. Scope, Universality, Generosity, Richness. Fullness, Completeness, Finish. Taste, Refinement, Purity. Delicacy, Grace, Charm. Joy, Play, Sparkle, Brilliancy. Felicity, Facility, Fertility, Variety. Immortality, Goodwill, Furtherance. Sympathy, Beauty, Perfection.	Selection, Rejection, Control. Emphasis, Proportion, Symmetry. Gradation, Crescendo, Cadence. Harmony, Co-operation, Accommodation. Discretion, Propriety, Fitness. Consistency. Adaptation. Conformity. Flexibility. Congruity. Sensitiveness. Reasonableness, Naturalness, Wholeness. Wisdom, Utility, Efficiency, Economy. Sincerity, Genuineness, Honesty. Clarity, Decision, Definiteness. Embellishment, Fascination. Fruition, Achievement. Sustained Pleasure.	Opposition. Directness. Straight. Tension. Angularity. Oblique. Contrast. Repetition. Rectangular. Competition. Continuity. Parallel. Equilibrium. Extension. Curved. Co-operation. Progression. Undulate. Co-ordination. Procession. Circular. Organization. Revolution. Cylindric. Growth. Evolution. Conic. Persistence. Expansion. Elliptical. Reproduction. Dispersion. Parabolic. Reconstruct'n. Hyperbolic. Spiral. Tangential. Radial, etc.	RELATION.—SCALE-RATIO. Numeric. Quantitative. Metric, Geometric. Distributive. Formal. Dynamic. Structural. Functional. Vital. Intellectual. Emotional.

5th


Spirit of History.

ITS LIMITATIONS.

METHODS AND STYLES.

CHARACTER.

AS



Repetition.	Mechanicalizing.
Parallelism.	Conventionalizing.
Series { Lineal.	Literalizing.
{ Plane.	Individualizing.
Reflection.	Generalizing.
Contrast.	Symbolizing.
Alternation.	Idealizing.
Counterchange.	Trans- { -scribing.
Juncture.	{ -lating.
Overlapping.	{ -muting.
Interlacing.	
Linking, Looping.	
Cabeling.	
Strapping.	
Interpenetration.	
Fusion, etc.	

“ MEDIA.

“ SUGGESTIVENESS.

6th	<u>Spirit of the Present.</u>	ITS LIMITATIONS, METHODS, STYLES, CHARACTER.
		“ MEDIA.
		“ SUGGESTIVENESS.

7th	<u>Spirit of Special Technical Media.</u>	CHARACTER. LIMITATIONS. PROCESSES.
		SUGGESTIVENESS—
		LAWS OF LIGHT AND COLOR.
		LIMITATIONS—OPTICAL.

sonal consciousness of Individual Soul—at the origin of its spiritual, invisible,—yet rational and volitional BEING where it is *One with its Father God*.

In the Second Section, of our CIRCLE CHART, we find that Region of Natural Evolution by which terrestrial environment has been prepared by SPIRIT for Its self-expression through forms of life.

In the Third Section of our CIRCLE CHART we discover the Spirit in man unfolding, at the head of organic nature; and alone, at last, researching the records of Divine Advance, in Reverent Communion with THE CREATOR, for the SPIRITUAL PRINCIPLES AND PURPOSES directing the Progression.

The First, is the realm of Ideal Relations, Abstract Truths and Primal Volitions which seem to be the SOURCE of force itself.

The Second, is the Concrete material embodiments and transitional phases of those volitions, termed natural phenomena about us.

The Third is the Realm of Reflection, Discernment, Deduction, among the steadily uncovered plans and perfected purposes which reveal to us the *Principles and Methods of BEAUTY*.

“A true work of Art is a reflex of Divine Perfections” said Michael Angelo.

We also give at this point, a full page plate of

### THE SUBJECTS FOR STUDY

classified in the order of their importance, and of their intellectual relations, as a birds eye view of the mental field concerned; though for consistency with nature's sequences in growth of mind (individual and racial) we will try to unfold the theme logically “from roots to fruits.”

Man's earliest, as well as latest visions of “The Celestial City” of TRUTH, show us figuratively what Science now makes fact—“A Tree of Life” growing (organically developing) “in the midst of the Garden of God,” and “A River of Life” flowing (by *continuity* of progress) from “The Throne”—the leaves or waves whereof are “for the healing of the nations.”

And this emblem of ORDER and natural “growth” in thought we will regard—according to St. Paul's Law that “That is not first which is spiritual, but *natural*; then afterward that which is spiritual.”

“A mental efflorescence” (or flowering) says Crane “springs from life's rough way which in words, become figurative speech or rises to poetry, but in design become emblem and allegory.”

We also give each step or lesson in Compact Summary, or outline, with diagramatic helps and appropriate illustrations, that student or teacher may hold the Unity of the theme conveniently in mind, and the harmony of the whole, while stimulated freely to fill in from his own reflection and experience, the inter-spaces of thought which are intentionally made *suggestive and vital*, rather than “set” or “final.”

Referring now to THE FIRST THIRD of our CIRCLE CHART, where an index finger points our beginning, we recognize within man's *self conscious spirit* the first roots or foundations for *constructing* beauty and *defining art* as false or true. For the animals below him, in the presence of the same Nature, could not so discriminate.

His primitive groping was doubtless long upon the same plane with them, in animal sensations of delight in outward Nature, for his primitive weapons and ornaments so indicate. But the idealistic and imaginative faculties, even then, show themselves early under way in novel combinations and forms, discrete selections of barbaric but harmonic colors and nature adaptations. The spiritual faculties which divided the lowest savage from the highest brute soon created and diffused through his art efforts a consciousness of *Spiritual Cause* dimly divined and rudely grotesqued of course, but sincerely worshiped in the detected PRINCIPLES of ORDER and REPETITION by rhythmic dance, mystic fetish, ornamental totems, etc., derived more or less directly from natural suggestions and demonstrations in recurring seasons, planetary phases or withdrawals, and the myriads of natural decorative motives. He made keen conjectures into primal TYPE FORMS, from which he must have suspected the familiar forms about him were derived, for he worshiped them as “Sacred,” and incorporated them into his charms (veritable forecasts of coming Science). Then in time his military, domestic, and sacerdotal implements became alive with artistic struggles to embody ideas of Proportion, Fitness, Adaptation, Harmony (both of design and color) stamped clearly with Originality and conscious Individuality controlled by Generalization. Good Archeological Museums abound in examples of these brave and impressive efforts.

However primitive our ancestors, we must not consider them less sensible or less “sensitive” merely because less “informed” than modern times. They seem to have frequently made up by integrity directness and zeal of observation, for lack of art tradition; and at last to have attained by simplicity and grandeur of style, some art expressions among primal forms, which are at once the sublimest and earliest among classic embodiments. On the plains of Nineveh, Egypt, and India, by stupendous pyramids, temples, rock-hewn corridors, and gigantic gods, they strove to portray their intuitions of DEITY, as *Infinite! Eternal! Sublime!*

Where do we find anything more weirdly original, artistic, and expressive of vast though slumbering power, than the mighty Sphinx? Symbol of wisdom and patient strength, silently contemplative, controlled by Intelligence, peering through eternal Time across infinite space, and over the endless sands of life!

Or has any conception of artist imagination and toil attained more overwhelming grandeur than the Three Awesome Pyramids themselves, that flank the sphinx, and look down from forty centuries upon the withering dynasties of Man? Poised immovably upon massive Basal SQUARES and presenting to posterity the clear cut edges of an eternal TRIANGLE, they seem to have been the symbol of an immortal "TRINITY" they felt to be in "GOD."

We find, too, in these early people, marvellous insight into the abstract Geometric Relations which are the roots of all form of generation, and the very soul of the wonderful Oriental ornament. We find amazing powers of PLAN, construction, mechanical application of force to vast masses, for artistic effects of great dignity and durability, approaching Nature herself in grandeur of style.

When we behold the marvellously cut and superposed plinths and columns of Egypt and Chaldea, piled in imposing splendor upon the valley of Nile and Euphrates, or some graceful Greek temple crowning an Acropolis, we do not know which to admire most, the gems of genius in the brain of man, or the setting provided them by the brain of Nature. The human art has something in it of the primeval majesty we find in the natural art of mountain or "Enchanted Mesa."

Says Ex-President Hill of Harvard: "Particles of matter take Form in obedience to Force acting according to Intellectual LAW. Natural symmetry leads men first to investigate the Mathematical Law which it embodies, then the Mechanical Law which embodies it. Thus all the benefits of our race, from the discovery of the keys of physical science, were bestowed through suggestions of GEOMETRIC THOUGHT, in outward creation."

We shall see also that the consideration of Dynamics, or the mere tendencies and distributions of Force (whether "active" or "static," actual or only "implied"), become of highest importance in Esthetic effects, and these were early felt and utilized with impressive power.

Every one is familiar with Nature's clever decorative suggestions of these in towering pines, combing breakers, flowing manes or tails of dashing steeds, bristling lions, etc. We have been delighted by brilliant Japanese designs caught from suggestions of running water, drifting clouds hurtling rain and hail, eddying leaves and flying fowl. (See Charts XVII and XXXIV.)

And when we come to graceful spans of springing bridges, groined arches, or climbing turrets of cathedral towers, seeming to scale heaven's gates, we recognize the artistic value of implied motion in giving esthetic charm.

It is for this reason, that in drawing the human figure (as in Chart XXIV), it is of highest importance to express fully and freely the general motions and tendencies of the figure and its members before developing forms and details. Especially should we remark the highly significant Tendency of Organic growths to develop expansively "from Right, to Round, to Radiate" Relations, as in the unfolding of a closed hand, or the spreading of a fan. (See Chart XIV, a.)

In the Second Third of The CIRCLE CHART we have a vast realm (lately correlated by physical science) which we briefly and compactly suggest, merely, in diagrammatic summary, but in the natural ascending order of life, that the practical art work of Nature may be seen to give the premonitions, to Brain, of Vital Principles, which it will reapply in human art. It is also explanatory of the delight experienced and imparted thereby when identical elements are readjusted to express those principles.

It was this section of physical and biological creation, before the advent of man, that Moses may have seen in vision so long ago, when he exclaimed, "God saw everything that He had made, and behold it was very Good"—because man would first employ that term to cover the wise provisions for his physical well-being which that section displays.

In it we are able to catch some glance (pictorially) of the ORDER and splendor of advancing MIND and Purpose, generating artistic FORM, up from unstable volume and shape in gasses, to stable volume but unstable shape in liquids, up to stable volume and form in solid substances.

Thence to the higher qualities imparted to substance by advanced mobilities and distributions, reflected through nobler biological forms and kingdoms of life—through mineral, vegetable, and animal relations and the refining functions of accretion, nutrition, locomotion, sensation, and reproduction, geologically recorded. Till fascinating CHARACTER and INDIVIDUALITY begin to appear in the beauties of Morphology and Natural History where crystals graduate unto glorious "gems"; vegetation grows resplendent with perfecting fruit and flora; and animal life mounts by steps of brain perfecting to loftier functions and utilities. Then finally we behold the form of man appear, condensing into greater splendor of harmonic adjustment the lightness, grace, strength and elegance of all, preceding, and reigning over all with resplendent Reason, Reflection and Genius. Capable at last of reviewing the past, appreciating his Creator, and though a "little lower than the angels" crowned with the glory and honor of Reverence, Comprehension and Inspiration!

In the Third and Last Section of THE CIRCLE CHART we can note this "genius" in the soul of man



(and even premonitions of it in his animal friends) modifying their own forms and the forms of their environment, voluntarily and constructively, to give expression to specific need and new individualities or ideals. We have witnessed the Art of The CREATOR, we then witness the art of the Creature. Mollusks unrolling and decorating their rainbowed shells; fishes, reptiles, insects, birds and beasts, taking specific style and character, expressive of the THREE PRIME CATEGORIES OF FORM, and giving unique style and significance to their nests, homes, etc.

Then man the highest artist of them all, advances in intellectual and moral beauty through barbaric to civilized states, both of association and art expression, strewing the highway of his Heavenward climb with the utensils, weapons, costumes, dwellings and religious symbols corresponding to the degree of perception, inspiration and conceptive power attained.

It is in this Realm we shall find THREE PRIME RELATIONS OF WILL which seem to give intent and direction to FORCE, at the Origin of Life (see Charts XII and XXXVIII), appear steadily operative in giving specific style to Form—first in THREE MAIN CATEGORIES and then in their combinations and derivatives. These THREE MAIN characteristics become set, on higher and higher planes, into physical and racial Types—strongly marked and indicative of specific TRENDS (both mental and moral) which again set their stamp upon the thought, ideals, and historic functions of personal, family, and national life.

The practically Active  
The passively Amiable  
The impressionably Imaginative } become types of brain and temperament in Personality ;

Where in family relation they become

Dominant male "Fatherhood"  
Receptive female "Motherhood"  
Volatile expansive "Childhood" }

And in social aggregation and evolution they give marked peculiarity to

Northern,  
Southern,  
Oriental } Civilizations, by racial and geographical expansion.

The margins of influence will, of course, overlap and interlace by fusions, marriages, etc., but a central characteristic will prevail, and racial types remain marked, where subordinate branches blend.

National Genius will reflect this degree of pure or composite derivation, in the characters and qualities of its energies typically forecast in the

Competitive  
Coöperative  
and Coördinative } RELATIONS of atoms at the start of life.

And social, religious and esthetic ideals will correspondingly vary with each step, that prepares our mind for the later amalgamations that modern unity and democracy is effecting.

External forms forever change to internal necessities. Expanding commerce and closer interdependence creates a solidarity and "Brotherhood," adjusting its forms to ever higher and subtler proportions which portray in stupendous summary the outlines of Omnipotent Design.

In the poetic lines of Emerson's wood notes :

" If thou wouldst know the mystic song  
Chanted when the sphere was young—  
'Tis the chronicle of ART ! . . .  
Onward and on The Eternal Pan  
Who layeth the world's incessant plan,  
Halteth never in one shape,  
But forever doth escape  
Like waves of flame into NEW FORMS ! "

The poetic figures of remote Hebraic tradition which hand down Three Great Race MIGRATIONS under patronimic titles

"JAPHETIC" to the Northern "islands of the Gentiles;"  
"CHAMITIC" " Southern "lands of Misraim," or Africa ;  
"SHEMITIC" " mountains of "the East," or India; }

will now grow intelligible in the light of modern data and comparison.

We are obliged to recognize with President Hill that the very beginning of Form Reasoning is the



intellectual perception that the motion of the humblest atom through space records Force and *Volition*. That every point thus becoming a line, or line becoming a plane, or planes composing into forms, register Intellect by their relations, and spiritual Intent by their functions. They are vitally "alive," from centre to circumference, and from the most primary to the most composite combination.

But the astounding revelation grows upon us as we study Form, that highly significant and suggestive tendencies and trends in Force and Form (which we discover in earliest relations and primitive symbols) are forever reappearing and reasserting themselves with marvelous pregnancy and persistency in the higher and higher concepts of human Art.

Thus the gifted English decorator and poet, Walter Crane, very truly says:

"Pattern in its simplest form, regarded in the abstract, is a series of modifications in the structure and correlation of Line. Man need look no further than sun and sea to find the genesis of Pattern. Nay, his own frame, as Vitruvius shows, comprises or is comprised in both SQUARE and CIRCLE. These may be said to divide the responsibility for the whole race of Pattern systems between them as a kind of Coelus and Terra. These are suggestive, too, of different characteristics of race, language and civilization. Broadly speaking, the SQUARE, with its divided chequers, zigzags and diapers, might almost stand as a symbol of the ornaments of northern nations, associated as the former are with Scandinavian and Gothic pattern work. While THE CIRCLE, with its derived scrolls and spirals, seems figurative of the greater suppleness and sensitiveness to beauty of the southern. And it is to ancient Greece and Italy we must look for their most perfect types. Square and angular patterns strike us at once by their EMPHASIS and RIGID LOGIC, while circular and curvilinear types appeal to RHYTHM and GRACE."

This groping of a true art instinct was bringing him directly to the great elements which we have tried to arrange and define somewhat more fully and systematically in this book—when "sun and sea" will be found to be the children, not parents of the SQUARE and CIRCLE; and where also the THIRD GREAT PRIME RELATION and TYPE FORM, THE STAR, will be located in its right connection, and given its full significance and resplendent Beauty.

It was probably for this last Relation that Mr Crane was feeling in his concluding clause where he adds: "For Richness and Intricacy we must go—where perhaps SQUARE and CIRCLE came from—to the home of the Arabesque, *i. e.*, to the East."

Along similar intuitions Prof. Max Müller must have been moving when he wrote on India:

"As in nature there is a 'North and South,' so there may be two hemispheres in human nature, both worth developing; the active, combative and political, on one side; the passive, meditative and philosophical on the other. The Aryan, whom we knew as Greek, Roman, German, Celt, Slav, active and political in northern migrations, we find passive and meditative in India. A real natural growth, I believe, *having hidden purpose and lesson*. If I were to ask myself from what literature we, in Europe may draw that corrective which is most wanted to make our life more perfect, comprehensive, universal more truly HUMAN, a life not for this life, but a Transfigured Eternal Life, I should point to India."

With similar point, Lafcadio Hearn writes:

"The man of science cannot ignore the enormous suggestions of the *new story* the Heavens are telling! He finds himself compelled to regard the developments of what we call 'MIND' as a general phase in the ripening of planetary life throughout the universe. The ORIENTAL MIND has been better prepared than the Occidental to accept this tremendous revelation—not a wisdom that increaseth sorrow but a wisdom to quicken FAITH. And I cannot but think that out of the certain Future Union of Western Knowledge with Eastern Thought there must proceed a later" (Faith) "inheriting all the strength of science, yet spiritually able to recompense the seeker after TRUTH with the recompense foretold in The Diamond Cutter, 'They shall be endowed with the HIGHEST WONDER.'"

Which recalls the words of Coleridge:

"In wonder all philosophy began, in wonder it ends, and admiration fills the interspace! But the first is the wonder of ignorance; the last is the parent of Adoration!"

And so Prof. Austin Phelps may be guided by the same "STAR" to a fuller day of TRUTH, in his words:

"For the foundation of a life of joy in communion with God, we need more of the spirit of the Vision of Patmos. Our northern and occidental constitution often needs to be restrained from excess of phlegmatic wisdom. I think we must have something to learn from the impulsive working of The Southern and The Oriental minds. I must believe it was not without a wise forecast of world necessities and insight into HUMAN NATURE ALL AROUND that God ordained that the Bible, which contains our best models of sanctified culture, should be constructed in THE EAST, where emotional natures can be broken up like the foundations of 'The Great Deep.'"

To be more accurate and full in the comprehension of these three symbolic Race Trends and

Missions—we should say that the competitive energies and severe practical logic, symbolized by the rectangular SQUARE, have been most felt and developed by those Japhetic people which spread through northern Europe and are today characterized by cold, stern downrightness, business logic and intellectual science, as well as military energy and governmental grasp.

But the more feminine and social civilization, with plastic and mobile temperament, qualified by "Heart" rather than "Head," and by religious rather than scientific genius, have rightly THE CIRCLE for symbol, and are more reflected through the great temple building branches of the Second (or "Chamitic") Race, which expanded so centrally over Mesopotamia, Syria, Egypt and the Mediterranean coasts, crossing and blending their margins of influence in Greece, Italy, Spain and southern France with Japhetic neighbors to the north—and by the competition of war and peace obtained a knowledge of each other's genius and advantages.

While Eastward—over Persia, India and Asia, radiated the influence of the still more imaginative, volatile, metaphysical, poetic and artistic THIRD RACE TYPE ("the Shemitic"), whose symbol is "THE STAR," and from which the Abramitic (or Hebraic) Branch was ultimately led forth to establish "Faith in THE ONENESS OF GOD."

By progressive stages of revelation and realization, this last Abramitic family seems destined to collect, correlate and compose "into ONE" the severed fragments of the faiths, missions and characteristic beauty of each brother race; as well as to set in order their appropriate developments of TRUTH.

For they found already growing to their north, the ethical culture and social character typified by THE SQUARE, and idealized into sacred sagas of Odin, Thor and the Walhalla of militant heroes who among the very glories of Heaven must forever reassert (by death and resurrection in chivalric battle) the Beauty of Individual Rectitude, Truth, Courage, and Masculine Energy implied in THE SQUARE. Of these the race hero Siegfried must ever win his ideal love Brunhilda, and his ideal "Hero Heaven," against the crude and chaotic forces of untamed forests, dwarfed and cunning men, and the temptations of Gold, till SPIRIT rises dominant and purified "as though by fire!"

On the other hand, to the south and southwest, throughout Egypt and its tributaries, etc., the Hebrews formed a vast and patiently prolonged civilization, where human intuition and reflection had recognized more clearly that side of DEITY which THE CIRCLE might typify. Here God was not felt so strongly (as by the northerners), in His character of JUDGE and WARRIOR, but rather more in His condescending and self-sacrificing patience as INTERMEDIATOR, where through long centuries (under the title of "Osiris," and the symbol of the patient "Ox") He is represented as stooping Himself to draw the burdened chariot of Humanity and put His own shoulder beneath the yoke, to teach submission to central LAW. Its symbolic "horns" of power appear derived from the growing "CRESCENT" of the feminine moon, and the perimetre of the "SACRED DISK" (OR CIRCLE).

Here Abram was to find this conception a harbinger and prototype of "The Messiah" to be born from his own seed (in the person of the coming "CHRIST"), when he journeyed from Padan Aram southward with Sarah, his "sister and wife." Here she was (symbolically) to be acquired by the Egyptian monarch and then returned to him unprofaned. And here Joseph and Moses, later, are mysteriously to be "subject unto" it till, in the fulness of time and destiny, the Christ-child Himself was to be consecrated, that the prophesy of centuries might be fulfilled "out of Egypt have I called my son." For verily, here, long centuries of discipline had not only developed in the soul of man the ethical conception and character of enduring Patience, and subordination of all terrestrial life to the hope of a celestial, but had cast this into sublime art symbols and resplendent tombs (far more elaborate than their earthly homes). And here in the providence of over-ruling SOUL, Abram's race was to learn the great lesson of THE CIRCLE, that "Here have we no continuing city, but we seek one to come even an heavenly"; and "by patient continuing in well doing, to seek for glory, honor, immortality, eternal Life!"

Lastly, in their own promised land of Canaan, and at the mystic Christmas tide of the Messiah's advent, they were to absorb the last and sublimest symbolic lesson of all—the lesson of "THE MAGI," the wisdom of "THE EAST" and the sacred "STAR" of Heaven! That the soul of Humanity must also be guided in its sacred discovery and worship, by the deep and pure light of refined metaphysics, delicate deduction, subtle implications of planetary movement, the breathing of God's voice in the mulberry leaves, the divining of the inspiration of sensitive SPIRIT throughout ALL NATURE! Herein they were to catch up the revelation of that THIRD GREAT ("ORIENTAL") TREND of cosmic thought and experience, which had subordinated all existence (heavenly or earthly) unto God in a devout "Pantheism"; and by the "absorption" of all spirit finally "into Universal Brahm." Under the royal type of "RAMA" it had also generated and fixed its "ideal hero" as that nobility of character which hides its very royalty, and sacrifices pride, position, power and wealth in humblest services toward suffering fellowmen. And, as it were, again we see divinely antetyped that sacred significant theme of "the CHRIST washing the disciples' feet."

It was these three sublime ethical intuitions of TRUTH which had been forecast throughout all morphology, biology, and sociology in the advance of animal life and human conscience, that "Faithful

Abram" and his children were to unify and crystalize—and which were to render their ethics so vital and pervasive by their revering :

- |   |      |               |   |
|---|------|---------------|---|
| { | 1st, | The Beauty of | <u>THE SQUARE—in TRUTH, LAW and JUDGMENT</u> (under Moses),     |
|   | 2d,  | " "           | <u>THE CIRCLE—in LOVE and SELF-SUBMISSION</u> (through Christ), |
|   | 3d,  | " "           | <u>THE STAR—in GRACE, GENIUS, PERSONAL INSPIRATION,</u>         |

(by Pentacostal showers of The Divine SPIRIT, through that radiate dissemination of apostles, martyrs, saints, heroes of all ages, down to "The Latter Day" when it was promised that by a new outpouring from on high—"Your young men shall see visions, your old men shall dream dreams").

For to the end of life, each soul finds written within its being the absolute necessity of experiencing and re-expressing (in right Proportion and Harmony to time, place, and service), THE THREE FOUNDATION ELEMENTS (of LAW, LOVE, and GRACE), which seem inherent in the nature of DEITY, as they are the primary KEYS to the Constructive Relations of FORM and to the significant character of BEAUTY.

The old world was the scene, for ages, of the competitions and rivalries of these separated elements in racial evolution, while yet each segment was under the necessity, so to speak, of developing and assuming its own fractional truth and genius before comprehending and correlating with its brothers.

But Christianity in its marvelous growth and example seems to have prepared a soil, in broad ethical Unity, for their ultimate amalgamation; and by collateral agencies in crusades, missions, commercial association, etc., to have assured their commingling, as by the heroism of Columbus and zeal of religious colonization it outran destiny and opened a new world for their combined association.

The northern (Japhetic) elements of THE SQUARE, by Norse, Teutonic, Saxton, and Celtic derivatives, were borne across to appropriate habitat and climate in North America. The southern, milder and more "Chamitic" derivatives of the Mediterranean coasts, were swept over into Central and Southern America. While across the Pacific and radiating through her myriad isles come the children of The Third Great (Oriental) Phase of civilization, pouring into The Golden Gate!

The circuit of the globe has been completed by the linking of its segments—each section bringing, to the commonweal of Human Brotherhood, the characteristic elements either of "Saxon sense with Teutonic stability"; or Latin "religious enthusiasm and sociability"; or Oriental "Imagination, Art, and Industrial skill"! While the freedom of thought, aspiration, and government in the new world, facilitates and necessitates the new cohesion; reacts upon the old world by example, emulation and international exhibitions; and Providential interposition pushes the bands of conquest and commerce (as in the late annexations of Hawaii and Manilla) into a broad Unity which will perfect THE WHOLE!

Prof. Fenellosa, writing of this juncture of America with the Orient, and of the prospective alliance of the Great Republic with the best and most progressive spirit of the Orient, says:

"Our lot is thrown in with the Eastern world, for good or ill, *forever*! For this fusion is not only to be world wide but *final*! Each absorbs the power and hope of a hemisphere. Such as we make it now it must remain! This is man's final experiment!"

It was "westward" from his oriental race that Abram started "in faith" at the "call of God" to go "not knowing whither," but a "child of promise." And westward ever, in the footsteps of his ethics, "the star of (highest) empire takes its way," till in the symbol of "the wandering Jew," the journey is nigh complete and the pilgrimage ended! The Japanese poet would add:

"Son, the world is full of BEAUTY! There may be gardens more beautiful than these—but the fairest of gardens is not in this world—it is in the Garden of Amida (God), in the Paradise of The West."

These great historic evolutions have left art monuments of inestimable significance and value, all along their course, and have reflected their internal character and stages of growth through their external physiognomies and art environments, as truly as a mollusk does by its shell. (See Charts XXXVIII. and XXXIX.)

Distinctions in nature, color, costume, taste and general being, still remain more or less indicative of primal type and temperamental difference. The "Northerner" being liable to develop more tall, bony, angular proportions and with more rigid costume lines and sombre colors, characteristic of a more stern, introverted, calculating, solemn (at times melancholy) temperament. Practical, scientific, militant, governmental, "square-shouldered," "long-headed," "far-sighted," "blue-eyed," worshipping "The Future," and given to the arts of war, mechanics, transportation, engineering, &c.

The second, or "Southern" type, is more plastic, polite, tactful, diplomatic, social, genial, and of generous impulses (perhaps, of effeminate tendency), characterized by rounder forms, easier costume lines and warmer glow of skin and eyes. Given to the arts of religion, civil policy, society, amenity, diplomacy, display. And greatly cherishing the amiabilities of The Present.

The third, or "Eastern" type, is lighter, more delicate and sensitive than all, more naturalistic and complex like Nature herself, more volatile, subtle, metaphysical, poetic, imaginative, artistic; marvelously



diverse and dexterous in tasteful industrial skill. Sunny, childlike, and rich in costume, color and movement, worshipful of OMNIPRESENT SPIRIT, reverential of "THE PAST."

While fourth and last, the remote (Abramitic) branch of this great Family is divinely driven to the four corners of earth, to become at once the most diffusive and cohesive, the most cosmic yet the most tribal, the most broken yet the most absorbtive, adaptive and retentive, of all social organisms and nationalities, to "gather into ONE ALL THE FAMILY OF GOD."

We ought here to note, that just as each wholesome Personality recognizes in itself a union of DUAL ELEMENTS (spiritual and material), a side on which each soul is individually itself, yet another side on which it is the product of society, so each race has at times seemed conscious of its own race genius being somehow correlated to the others, by mutual and complementary necessities, which only time and civilization could make clear.

They seemed subject to a first law of COMPETITION (which should be sufficiently strenuous to preserve Individuality), yet drawn by time and world evolution into a cosmic COÖPERATION and COÖRDINATION, which should at last guarantee the larger whole.

Nature was forever whispering the secret of her primordeale "Activity" and "Passivity," her "Paternity" and "Maternity," her "Imitateness" and "Receptiveness," in day and night, seed time and harvest, summer and winter. They witnessed her acts and arts consummating this mystic marriage—and as well the arts of animal life below man. They soon conjured poetic figures, in mythological terms, to convey this perception of Divine Principle, and we have the symbolic rites of "Cœlus and Terra," "Orpheus and Euridice," "Adonis and Cytherea," &c. In time they detect that human arts, in order to impress the brain as "Beautiful," must embody analogous Relations, in "closed" and "open" spaces, "quiet" elements contrasting with "active" in the composition, shadows with lights, cool with warm colors, &c., creating rhythmic cadences and equilibriums in which life pulsation itself is based. The brain being so constituted as to require for its delight in Art, reïchoes and revivals of what has given it pleasure (and existence itself) in Nature, *i. e.*, Conditions of Form, Feeling and Fancy akin to those of THE CREATOR of Nature, and to the Principles and Methods involved in His taste and invention. Hence sprang a whole category of Arts, ranging up and down a scale like "Jacob's ladder," connecting Earth with Heaven, in various proportions of material or mental, terrestrial or celestial elements and utilities involved. Thus creating, so to speak, "minor" or "major" Arts; *i. e.*, those more materially utilitarian and technical, or those more phonetically expressive and spiritual, and there are those *between* these two extremes, where as at Bunyan's "House of The Kind Interpreter" man finds a middle "Beulah Land," where angel "sons of God" may again "wed the daughters of men" in a vital "ARTIST-ARTISANSHIP."

Accordingly we mount by gradation from arts like engineering, practical chemistry and navigation (where man is concerned to devise forms for transmitting force "with least resistance," rather than with "most taste"), up through the arts of agriculture, cooking, building, furniture, weaving, dressing and jewelry (where direct utility to the body, or beauty of mere material, associates with utility to spirit and demands on artistic feeling), up to those that make dominant the esthetic influence (such as Pure Ceramics, Higher Architecture, Dramatic Gesture and The Dance), to finally those generated solely for Expression of esthetic genius and principles (such as Floriculture, Decoration, Sculpture, Painting, Music, Poetry and Eloquence), until we reach the very art of Life Itself!

Among the strictly formal arts of Architecture, Sculpture and Painting (to which the term of "Art" is popularly confined,) we note the same THREE PRIME CHARACTERISTICS (from primitive relations of force and form) reassert themselves; Architecture being the most "squarely" rectangular, rigorous and structural, employing hardy lines and materials of support. While sculpture grows more plastic in substance, motives and movements (the ceramic arts spinning upon the potter's wheel or CIRCLE). But Painting becomes the greatest, lightest and most varied of all, its comprehensive range least embarrassed by material, and conveying not only optical presentations of its preceding sisters, but wholly ideal conceptions and situations the most elaborate and complex (after the symbol of the STAR).

We may close this chapter by remarking that in this last great art of Painting, and in that Italian nationality where hitherto it is most triumphant, there have appeared, historically, again Three Supreme Leaders of Genius personifying the same mysterious distinctions of primal tendency and inspiration, as well as bearing characteristic names in striking coincidence with the Three ARCHANGEL types of Revelation (*i. e.*, "Michael," of militant offices; "Raphael," of religious; and "Gabriel," of civil offices). These giant leaders were *Michael Angelo*, whose rigorous genius mounts preëminent for titanic energy, structural severity of form and grandure of lines (Moses, the "Law" giver, his typical carving, "The Last Judgment," his typical painting). Next, *Raphael Sanzio*, the gentle, amiable and "beloved disciple" of religious feeling and of the heart, feminine in type and temperament, and prolific in holy Madonnas curving their plastic forms over curvilinear canvases.

Thirdly, *Gabriel Rossetti*, "poet-painter, of whom the critic Colvin says, "though born in the midst of the nineteenth century, he belonged by nature to the Middle Age, when color and life were most vivid and varied, and sense of supernatural agencies most alive." An Italian born out of his age and

country to convey to our expanding Saxon civilization the lesson and inspiration of the Great Renaissance. By the creation of a new Art "Brotherhood" along vital lines and organic principles he summoned the slumbering genius of a new evolution from the springs of national and personal resource, unto all the radiate intricacies and possibilities of modern poetry, beauty and industry, combined.

In him not only Great Britain took her highest and purest art impulse out of her own Arthurian legends and poets (through the zeal of his strong young allies, Morris, Watts, Millais, Madoc Brown, Burne Jones, &c.), but he lit the torch of genius for the keenest and farthest sighted poet-artists and artist-artisans of America.

His friend Hall Caine tells us that early in life Rossetti was deeply impressed by our Edgar Poe's literary picture in "The Raven," of an earthly soul seeking its heavenly counterpart. Thereupon Rossetti determined to write his own poem of "The Blessed Demozel" to portray the Heavenly Spirit looking downward for its terrestrial partner. In this symbolic sense, the two halves of a great thought (of ideal and material components), as well as two halves of our Saxon civilization, may be harmoniously combining to effect a great destiny, as esthetic as it is ethical and political. The old world poetry should bring forward a wealth of spiritual experience and inspiration, and the new world's energy, virility and resource must recast and reincorporate the THE BEST into millions of democratic realizations.

Says one eminent critic: "Rossetti's reputation long stood high, yet few could explain the secret. Friends, disciples, admirers spoke of 'the master' with reverent awe. It is impossible not to respect a man who, in these days of insincerity, believes in something heartily, continues to believe in it and himself *all life long!* Perhaps more than respect is due the man who resolutely held aloof (from a world which fancies itself lawgiver to every man in or out of it), as did Gabriel Rossetti." Beautifully and tenderly Rossetti expounds the true ambition of modern life, as it should be, alike in art, religion or society. "Plainly to think even a *little* thought—to express it in *natural* words *native* to the speaker—to paint even an insignificant object as it *essentially is*—to persevere in looking at TRUTH, and NATURE." Is not this the "angel of civil things," the modern evangel of the simplest life of the humblest soul?

Jean Francois Millet, in France, had lived these truths mutely and pathetically in the farm of Fontainebleau. Gabriel Rossetti formulated the principles and transmitted them. The words of Burne Jones himself, speaking of his master, best summarizes for us this "Sacra Flamma": "One day Morris and I discovered that we were face to face with something new and wonderful! It was the opening of the First Seal for each of us! It was *Rossetti the POET* who was so new and strange a painter, and the painter who wrote poetry with so rare and strange a note, who appealed to us the most. But we felt the CHARM, the ORIGINALITY, the novel CREATIVE SPIRIT of each of these men (Rossetti, Millais, Hunt), and perhaps more than all THE SPIRIT common to them all—in them, but yet beyond them—the wonderful, fresh, recreative

### SPIRIT OF A NEW DAY!"

## CONDENSATION.

A summary of the thought of our book might here be appropriate, with a few of the old masters' illustrations, compacting the fuller lessons or professional steps that follow, since they apply universally to all lives, intellects or activities.

LAW is the expression of INTELLIGENCE and WILL. ALL SPACE is ALIVE with LAW, *i.e.*, with SPIRITUAL LIFE. As Man occupies part of space he is PART OF SPIRIT, as he is part of matter.

All FORMS can be reduced to planes, planes to lines, and lines to POINTS. A line is correctly considered as a POINT IN MOTION, and a point enables us to GAUGE and MEASURE the motion, according to DIRECTIONS and POSITIONS assumed, as a sort of fulcrum to EXPRESS POWER (exactly as our pen point expresses our thought by its motion and its record of ink-atoms).

Thus UNIVERSAL LIFE is at once REPOSEFUL and ACTIVE, ("Static" and "dynamic," and though what we term "matter" may be in some way a passive form of SPIRIT, and though NO ATOMS OF MATTER TOUCH, yet we know Spirit from Matter by Spirit's POWER TO MOVE MATTER.

Hence, all NATURE is SPIRITUALLY ALIVE and all NATURAL FORMS are SPIRITUAL POEMS, to be read by a SPIRITUAL KEY ALONE. This we quickly see on crushing a rose to powder in our hand. We have then left, the same quantity of dust, but no "rose"! The ROSE was the spiritual properties between the dust atoms, expressed spiritually and appealing to our spirits, through the agency of the arranged atoms. DIVINE INTELLIGENCE had revealed His thought and feeling, to our thought and feeling, through the arranged Relations of the rose particles (that man disarranged and so lost).

Our intelligence, reason, volition, feeling must, in some mysterious way be part of God's, and the delight we feel in BEAUTY must be part of His delight in Beauty. Our disgust at ugliness must be part of His disgust at ugliness. The Principles that are manifested back of BEAUTY must be spiritually absorbed and reapplied by each soul, to put itself in harmony with that element in God, and to perfect its own harmony and happiness, or to create a true social and individual life.

BEAUTY is the manifestation of PERFECT LAW, according to appropriate conditions of time, place, circumstances, utility and wisdom in this adaptation of materials to ideals. The Divine thoughts, feelings and ideals are taking harmonic expression in nature and man. Those of man are taking more or less harmonic expression in art, according as man reëchoes Divine PRINCIPLES.

The material elements are not so important as the spiritual. Michael Angelo was the same grand creative spirit when carving his statues, painting his frescoes, writing his poems, erecting his cathedral domes or Florentine fortifications.

So God is as present a "POET-ARTIST" in the relations which constitute the lily as the rose, the nightingale as the bird of paradise.

All forms in nature are *alive* with the Creator's ideals and full of useful, decorative or symbolic signification. It would seem that by some vast symbolic significance the Three Great Type Relations of Force, in Competition, Coöperation and Coördination, have generated the Three PRIME FORMS, The SQUARE, The CIRCLE and The STAR, from which all others are derived (as shown in Lesson XII.). They are significant of energies and characteristics in The Divine Nature, and symbolic of moral qualities which we discover rooted in the best Human Nature, and which we designate as the Sense of

- 1st. RIGHT, RECTITUDE, and its *resistive* energies (in the square).
- 2d. CONDESCENDING KINDNESS and its *plastic* energies (in the circle).
- 3d. GENEROSITY and Inspiring GENIUS in the *diffusive* energies (of the star).

While each of these elements is held to central HARMONY of FORMAL EXPRESSION (whether singly or together) by the Principles of UNITY, EQUILIBRIUM, and PROPORTION. Indeed they seem but a numeric and formal advance of the INITIATIVE and CREATIVE FORCE, through the sequent changes of unfolding IDEAL.

LAW, LOVE and GRACE reign at the centre of the Universe! They advance by "right lined" resistance, "curved line" condescension, and "radiate" generosity as the Divine Energy unfolds, in strict "Proportion and Balance and Harmony." All Natural forms express these phases, derivations and combinations, and gain style and individuality by special fitnesses to time and purpose. Human Arts receive and reflect these intuitions, and gain charm and vitality (or ugliness and decay) by their organic (or inorganic) adaptation of these fundamental relations to Structure, Form and Composition. Beauty is the sensation that the soul receives at perfect and harmonic adjustment of these, to any given time, place, purpose, and material. And all forms (natural or human) only convey this perfectly when truly organic—that is, perfectly harmonic *within and without*—alike in the *internal structure* (we term "Scientific") and the *external* fascination or attractiveness (we term "Artistic"). In reality, the *whole* is scientific and artistic *together*. The devout, loving and useful application of these elements and principles in serviceable union, for human amelioration or for divine adoration, is *essential* RELIGION, (far above pettiness of cant, creed or sect).

In this grand sense "Laborare est Orare"—To labor is to pray.

Toward this far-reaching intuition the ages steadily advance, and the unfoldings of race movement approach, leaving their several degrees of approximation for history and divine judgment.

Our educational methods should take this vital lesson from Nature, and educate the souls of students in Essential BEAUTY (internally and externally correlated as the term "Artist-Artisan" implies), and associate Hand, Head, and Heart in a *vital union*. It should be both educational and practical—because the best education and the best "practicality" comes from this *Organic Union* of soul and body, of thought and deed, of Conception and of Execution, which is the tangible idea of God.

We should not murder the souls of the young by dead and sterilizing methods or "copy book" systems, of external unintelligent mimicry that degrades them to monkeys instead of raising them to men. We should appeal to the God Spirit within each human soul, and fortify and develop it by the living and inspiring principles of Beauty, *adapted to every material*. Originality, Ideality, Order, Proportion, Balance, Harmony, &c., are parts of God's Spirit and applicable to all times, places and substances. Each age, nationality and individuality are to be re-inspired, readjusted and restored by them, according to new needs, conditions and obligations. New opportunities are thereby utilized and new virilities begotten. All of which adds new interest, delight and value to human industry, expression and society, and prepares man better for eternity. Nature thereby becomes the "friend of man" and full of wholesome delight and instruction according to first intentions as the "visible Studio of God." She stands ready to reveal, anew, to every age and soul, the Beauty of Design, the secrets of constructive growth, and the wise methods of adaptation to all matter. All materials may thus become eloquent of spiritual beauty (instead of ugliness.) And all industrial or social prosperity becomes enhanced by the happy correlation of GOOD SCIENCE, GOOD RELIGION and GOOD ART. Indeed the Beauty of all Form or Feeling becomes the harmonious adjustment and proportioned expression of these symbolic significances of RIGHT, ROUND and RADIATE RELATIONS, according to fitness in ETERNAL PRINCIPLES.

A few brilliant and wonderful drawings of the greatest art masters, here inserted, will help to illustrate these truths. Thus Da Vinci shows how man's form when radiated STAR-like across the SQUARE and

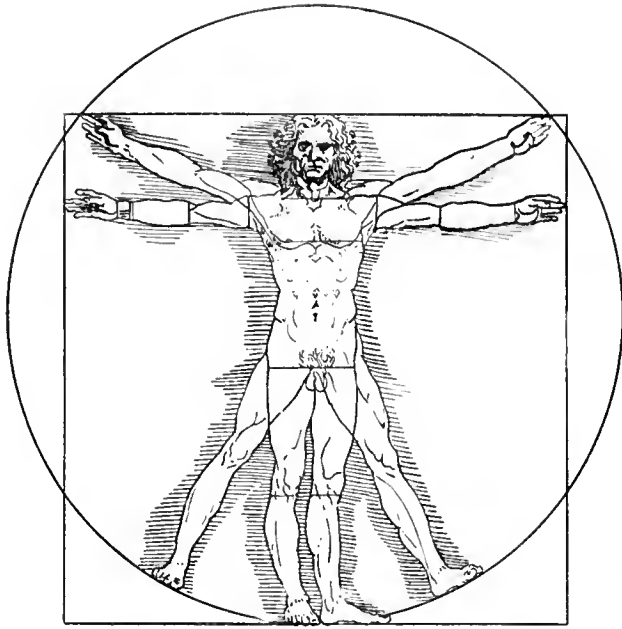
CIRCLE (in the measures of the finest Greek proportions) reveals the secret, that THE SQUARE is the basis of man's strength in reposeful rectitude but initial energy. The Circle is the basis of his second (or "female") phase of transmitted energy in plastic action. The Square is energy crystalline and "static"; the Circle is energy mobile and "dynamic." The Centre of the Square is at the centre of "male" generation. The centre of the Circle is at the navel, where the child's link to motherhood is severed, to be born a free and new soul. Thus every human form combines and harmonizes, in its being, the secret strength and beauty of SQUARE, CIRCLE and STAR when the rectitudes of TRUTH are wedded to the plastic and receptive energies of LOVE, and born anew by GENIUS into the radiate brilliancy of diverse and organic applications, with JUST PROPORTION of these elements. It was exactly so at Pentecost that the Holy SPIRIT showed to each man through his own language both the MOTHERHOOD of GOD's Nature in LOVE, and the FATHERHOOD of GOD's Nature in TRUTH and LAW. Short of these "Perfect Proportions" there must ever be a sense of deficiency and ugliness a fact which throws light upon the apostolic injunction to attain "the stature of THE CHRIST in whom dwelleth the FULLNESS" (*i. e.*, Perfect Proportion) "of THE GODHEAD, bodily." The GOD-HEAD made PERFECT MAN—yet ever appropriately readapting divine Principles to any and every new situation of life, according as time purpose, place and utility requires.

Next, Michael Angelo shows in "Fortune upon the Wheel" (or Female Beauty *balanced* upon the Circle) the great principle of EQUILIBRIUM and Vital SYMMETRY so universally constant throughout nature, as "balancing" Life and Nature upon the dualism of Repose and Action, and qualifying the opposite sides and steps of man. He shows also that while mechanical drawing will do for subordinate mechanical forms, such as the Wheel, yet vital and organic drawing must be applied to the higher organic forms. Thus Da Vinci's childhead shows him looking through the curls for the structural skull that first supports them. Raphael's soldier with the shield shows him searching through the shield, and defining carefully the human arm that supports it, and we can even see in the drawing of the "Father and Demoniack Child" (from the picture of "The Transfiguration") the indication of the rear thigh seen through the front thigh of the father. Showing how carefully they followed the principle of SEQUENCE in the order or stages or procedure, developing from within outward and from behind forwards. They do not flatten forms nor mimic them blindly and externally, as do the wretched "Blocking Systems" exploited in so many schools, but comprehend internally so as to interpret them solidly and organically, as several of the other drawings by Durer, Angelo, etc., well show.

The Two Female Heads in opposition, by Poccacino, display not only the artistic principle of "Contrast," but set off BEAUTY against ugliness, to show that though both heads are "alive" "organic" and "structurally" developed, yet the hag has violated PRINCIPLES, which the maiden preserved, *i. e.*, such, ORDER, PROPORTION, BALANCE, HARMONIC arrangement, etc., as God established in His elements, intents, and processes to reveal to man the Immortal Principles of His SPIRIT.

JOHN WARD STIMSON.





Da Vinci's standard of human proportion,  
uniting Square - Circle & Star.

Fortune on Her Wheel.



HEAD OF A CHILD.

From a Drawing in the Louvre. By Leonardo.

Perception of structure, Head thro' hair  
Arm " Shoulder





Per-ception of structure thru outer skin, etc.

Vital Expression by vital method. Ange

Lu

Ugliness contrasted with Beauty.











THIS

UNIVERSITY OF CALIFORNIA LIBRARY  
BERKELEY

Return to desk from which borrowed.  
This book is DUE on the last date stamped below.

NOV 28 1947

OCT 30 1978

MAY 22 1948

10 Jul 51 LL

9 Jul 51 LL

17 Jan 61 CT

JUN 19 '68-1 PM

JUN 14 1969 3 5

RECD LD

RECEIVED

JAN 1951

JUN 6 '69 PM

10 Mar '61 EE  
REC'D LD

LOAN DEPT.

REC. CIR. OCT 31 '78

MAY 27 1961

LD 21-100m-9, '47 (A5702s16)476

N87  
573

6.7578

